

Kine Weekly



**ROLL UP YOUR SLEEVES
AND
MOP UP THE MONEY!**

Show your showmanship muscles, and see how much bigger your box-office takes can grow... especially when you've got MGM! Get behind every picture with ideas, exploitation, crowd-catching publicity—the way the winners of the MGM-“Kine Weekly” Showmanship Contests do! Book **“THE GIANT OF MARATHON,” “VILLAGE OF THE DAMNED,” “THE TIME MACHINE,” “HOME FROM THE HILL,” “BELLS ARE RINGING,” “HUCKLEBERRY FINN,”** the matchless **“GIGI,”** and the MGMarvellous others. Then get cracking—and crack records!



GOOD SHOW...IT'S

Sun-Pat Elizabeth Shaw

Helm

ROGALL'S

DULCET

The show's a success! Just keep SUN-PAT, ELIZABETH SHAW, HELM ROYAL and ROGALL'S CANDYLAND CONFECTIONERY circulating and your audience will be more than contented - And for you this will mean EXTRA sales.

**ALL THESE—from 2d. packets to 7/6d. gift boxes—
ARE SHOW HEADLINERS**

Salted Peanuts • Salted Cashews • Salted Mixed Nuts
Mixed Nut Kernels • Nuts and Raisins • Popcorn
Chocolate Toffees • Assorted Fruit Jellies • Chocolate Peanuts
Chocolate Coated Raisins • Peanut Brittle • All-Nut Bars
French Nougat • Coconut Squares • All Nut and Fruit Mix
Chocolate Brazils • Orange Milk Blocks • Milk Chocolate Blocks
Milk Chocolate Discs • Orange Milk Discs • Chocolate Mint Cakes
Liqueur Tots • Digestive Mint Creams • Chocolate Mint Creams
Chocolate Assorted Creams • Chocolate Coffee Creams • Chocolate Mint Crisp
Chocolate Ginger Leaves • Chocolate Digestive Mints • Gift Box (Milk)
Gift Box (Plain) • Bon-Bons • Chocolate Apricot Leaves
Chocolate Pineapple Leaves • Choc-O-Mels • Mint-Thins
Melody Mix • Fruit Drops

Also, Dulcet Lines, including the nationally known Sky Mint,
Dulci Fruits and Swan Lake Assortment.

Send this coupon for sample range to:

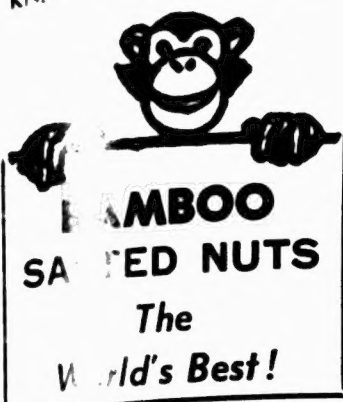
L. G. HUTCHINSON (Sales Manager - Cinema Division)
H. S. WHITESIDE & CO. LTD

LONDON SE5 Phone: RODNEY 5432 (15 lines)

Name

Address

KW.



Kine Weekly

LARGEST NET SALE : OVER 4,650 COPIES WEEKLY

Certified by the audit bureau of circulation

No. 2,774

Thursday, December 1, 1960

Vol. 523

More people prefer

Lyons Maid



NEWS HIGHLIGHTS . . .

Peter Rogers joins Anglo board

PETER ROGERS, producer of the popular "Carry On" series, has been elected to the board of Anglo Amalgamated Film Distributors. He will make at least three pictures a year "over a long period" for distribution by the company.

Nat Cohen and Stuart Levy state: "Peter Rogers' great experience and success in film making will undoubtedly strengthen the Anglo board, which is preparing an ambitious and outstanding programme of productions for the future."

The three films to be made by Peter Rogers next year are "Carry on Regardless," with the full "Carry On" team plus two guest stars; "The Happy Band" with James Robertson Justice; and a Technicolor comedy "The Iron Maiden."

MGM's big British production

MGM is to make "Charlie is My Darling," at its British studios at Boreham Wood, early next summer. Negotiations for the project have been completed with Irving Ravetch and Harriett Frank, jnr., who wrote the screenplay for the best-selling novel by Joyce Cary, and with Martin Ritt, who will direct the film.

"Charlie is My Darling" will be co-produced by Ravetch, Miss Frank and Ritt, who were previously associated in making "Long Hot Summer," "The Sound and the Fury," and "Home from the Hill."

New Popeye films made in London

BRITISH cartoon company, Halas and Batchelor, has been commissioned by an American company, Rembrandt Films, to produce a new series of Popeye films.

Six cartoons in colour have been ordered. Each cartoon will be six minutes in length, and they are intended for the American television and cinema markets. The first is already in production and Halas and Batchelor expects to deliver it to New York before the end of this year.

While these films will feature Popeye with his characteristic voice and such old favourites as Bluto, Olive Oyl and Wimpy, they will have the added attraction of more up-to-date visual treatment.

'Cleopatra' threatens 1,000 jobs

PRODUCTION on "Cleopatra" has been suspended pending the return from America of Twentieth Century-Fox president Spyros Skouras. In the meantime, more and more artists and technicians employed on the production are being put off each week.

Sir Tom O'Brien, NATKE general secretary, said this week: "Unless there is a change within the next fortnight some 800 to 1,000 of our people will be unemployed. We are trying to arrange a meeting for this week-end to see what can be done about it."

On Friday, nearly 200 NATKE members finished work on the production at Shepperton studios. More will go this week, together with a large number of ACTT members.

— ANOTHER FOR MAR DEL PLATA —

Mar Del Plata international film festival authorities have invited, as a film of special merit, the British production, "The Long and the Short and the Tall" to take part in a competitive entry.

"The Long and the Short and the Tall" is a Michael Balcon production for Associated British, directed by Leslie Norman and starring Richard Todd, Laurence Harvey and Richard Harris.

Britain now has two films for presentation at Mar Del Plata—"The Long and the Short and the Tall" and "Saturday Night and Sunday Morning."

TRADE BODIES STATE CASES ON TOLL-TV

THE AIC and the ASFP were the first two associations to make representations to the Pilkington Committee on the question of toll-tv. Their submissions went off early this week in time to meet the Committee's deadline yesterday (Wednesday).

Other associations were still waiting for executive approval and had applied to the Committee for extra time. A special GC meeting of the CEA was held yesterday to finalise its submission and it was hoped this would be sent off at an early date.

The ASFP was able to make its representation early following approval by the executive at the beginning of the month. A spokesman for the association said: "I cannot disclose any details of the submission at the moment, but it is certainly on its way."

The draft of the BFPA's submission has been prepared by its policy and general purposes committee and will be considered by the executive council at a meeting on December 7.

Secretary J. P. H. Walton, said: "We have applied to the secretary of the Pilkington Committee for extra time to make our submission and he has given us until December 7."

No Monopoly

In its submission sent off on Tuesday, the AIC stated its contention that, in the event of toll-tv, no monopoly should be granted to any of the existing large, commercial television companies. It feels that the exhibitors must have fair play and an opportunity to participate in the development of the service.

Although regretting further encroachments in the cinema industry, the association feels it cannot "in all fairness" oppose progress regarding additional tv channels, toll-tv and commercial broadcasting.

It also believes that the vested interest of such developments should be placed in the hands of a company whose shares should be available only to companies or individuals likely to be affected by the additional services. These would include cinemas, live theatres, concern halls and ballrooms.

The finances of this company, it is stated, should be provided by participants taking a unit shareholding, if they so desired, for each establishment or unit under their control.

It is estimated that such a system would provide about £5 million in capital and the company formed would have adequate reserves to develop the new media.

The last word of the independent exhibitors is that, provided they are aware of the public's need for new forms of entertainment, the people who helped develop the cinema industry and have invested their capital in it, should be adequately covered and protected.

Viewpoint

NO ROOM FOR MONOPOLY

THE AIC, representing the minority of independent exhibitor interests, is the first of the trade associations to submit its submissions on toll-tv to the Pilkington committee and to make the content public.

The association has taken a reasonable line in stating that it cannot oppose the progress of television, and the possible introduction of toll-tv, although the further development of media for entertaining in the home may have serious repercussions for the cinema industry.

In view of the expected impact upon the exhibiting side of the business, the AIC makes the point that those likely to be affected most should be given the opportunity to participate in the development of a toll-television service.

The AIC advances the novel suggestion that toll television should be vested in an entertainment industry company, the shares of which should be made available only to companies or individuals likely to be hardest hit by the extension of the television services.

The practicability of such a suggestion is open to question, because of the immense administrative problems, and the difficulty of ascertaining where hardship begins and ends.

But, apart from this, the AIC contends that none of the existing television companies should be allowed to hold a monopoly in any of the new media, and, presumably, toll-television especially. Yet the AIC is advocating that toll-tv should be vested in a single company which, in effect, would have a monopoly.

A monopoly in toll-tv would indeed be a bad thing for the industry. We do not think the government would allow it. The BBC's earlier monopoly in television was broken by the introduction of the ITA and even now there is mounting criticism of the oligarchic tendency in commercial television.

KINEMATOGRAPH WEEKLY

Editor: William G. Altria, Hon. FBKS

Advertisement Manager: Stanley C. Collins

Editorial: 189 High Holborn, London, W.C.1. Telephone Chancery 3344

Advertising: 96 Long Acre, London, W.C.2. Telephone Temple Bar 2468

Publishing: 6 Catherine Street, London, W.C.2. Telephone Temple Bar 2468

Telegrams: Kine. Southernwood, Rand, London. Cables: Kineweek, London

Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year

PUBLISHED BY ODHAMS PRESS LTD.

Long Shots

MP'S DISCONTENT with the anomalies in censorship is coming to a head.

Some of them are to demand a Royal Commission to investigate what should be done to secure logical justice as between films, stage and television.

So Commons questions are now being drafted by Stephen Swingle and other Opposition members as the first shots in a campaign to clean up the censorship muddle.

MPs are dissatisfied with the system of film censorship, but not so much with the BBFC as with the confusing part played by local authorities.

THE Lord Chamberlain's activities in censoring stage shows and the rules he applies are regarded as hopelessly out of date, unnecessary and undesirable.

And MPs are increasingly worried by television's freedom from an official form of censorship.

Some Conservatives, who might not wish to embarrass Home Secretary, R. A. Butler, by voting against him on censorship reform, are nevertheless showing sympathy with the Labour attitude.

They are concentrating so far on literature rather than public entertainments and are backing a Private Members Bill by Sir Charles Taylor to prevent publication of "obscene and profane words."

NEED to make a vital decision faced the CEA yesterday, Wednesday, when the special meeting of GC was held to consider the draft of the proposed submission on toll-tv to the Pilkington committee, together with President Alfred Davis's report on his investigations in the U.S. and Canada.

As I mentioned last week both documents were in the hands of the branches in good time for them to be carefully considered before Wednesday's meeting.

Before the event, no one could be certain of the outcome of the meeting, but if one takes the logical view it would not be unreasonable to expect that the draft submission would largely stand after the test of controversial discussion.

The CEA president has taken the unusual step of calling a special press conference on Friday to discuss the many points raised in his report on toll-tv.

IT WAS a pity that EMI's two-day demonstration of its tv-relay system last week, arranged for the benefit of the CEA, could not be timed to coincide with last month's regular GC meeting when branch delegates were in town.

However, the demonstrations were well attended, not only by exhibitors, but also by distributors interested in the prospects of toll-tv.

The visitors were shown the equipment which is being developed and marketed by EMI for local television relay services, and how it can be adapted for the requirements of toll-tv. In fact, this was demonstrated by the use of a simple coin-in-slot mechanism.

EMI, no doubt, is interested in the develop-

ment of the special control apparatus necessary for pay-tv operations, and in urging exhibitors to lose no time in considering the possibility of developing local relay services, which means of paving the way for possible participation in toll-tv, the company stated that it would welcome inquiries and suggestions for the type of coin-in-the-slot apparatus required.

It is also prepared to advise exhibitors on installations and costs.

THE ELECTION of Peter Rogers to the board of Anglo Amalgamated makes important news for the trade this week, but perhaps it is not surprising since it seems a logical outcome of a highly successful partnership established on the basis of separate entities as producer and distributor.

The phenomenon of the partnership has been its consistent success with the "Carry On..." series of comedies which has defied the predictions of sceptics and wiseacres.

This association has brought together the shrewdness of Nat Cohen and Stuart Levy as showmen and the production expertise of Peter Rogers, which has the somewhat rare distinction of achieving continuing success with the utmost economy. The box-office records are testimony to the efficacy of the combination.

THE CLOSER relationship which now exists gives even greater substance to the earlier announcement of the agreement under which Peter Rogers would make three pictures a year for Anglo.

This is now placed on a long-term footing.

The appointment also foreshadows plans for an even more ambitious production programme for Anglo in the future.

ANOTHER partnership with Anglo is celebrated on Monday when Zodiac Productions held a reception to mark the start of its initial production "The Frightened Man" at Shepperton next Monday.

Zodiac Productions was formed at three years ago by director John Lemont and writer Leigh Vance. Since then their work in collaboration and as individuals, has been directed toward other production channels. With the backing of Anglo, they are starting production under the Zodiac banner.

Nat and Stuart, and their sales executives Alan Kean and Philip Jacobs, were among the receptionists to wish them well.

Lemont and Vance have a number of stories in preparation and they are hoping it will be possible for Zodiac to maintain a continuous production programme.

PRECISELY at noon on Monday Samuel Bronston and Fred Thomas signed a contract which gives Rank FD the UK distribution rights for "El Cid."

This £2½ million picture is being produced in Spain by Samuel Bronston in association with

Philip Y. and is the joint venture of Bronston Productions and D.E.A.R. Films of Rome. Sam is experimenting, as an economic expedient, with another pattern of distribution for this production. Instead of placing the film in the hands of a major American company for world-wide distribution, he is making individual deals on a territorial basis.

Thus, he will deal with Allied Artists for the Western Hemisphere rights; The Rank FD tie-up in Britain and the arrangements for distribution in Italy by D.E.A.R. and by Filmaer in Spain.

THE PRINCIPLE of territorial deals is by no means new, but it is the first time it has been applied to a high-budget production destined to be launched as a road-show attraction. And Rank FD will handle it as such in Britain.

Bronston believes that there is an economic advantage to the producers in making deals in the individual territories with organisations having distribution and exhibition interest such as Rank.

He frankly states that he is putting his theory to the test and his future policy will be determined by the outcome.

It is my impression that the shrewd mind of Sam Bronston does not theorise on vague prospects but acts on realistic experience.

Although the picture will not be delivered to Rank FD until December 1961, the immediate problem for Fred Thomas is to earmark a home for it when it does arrive.

The problem which has delayed the London debut of Goldwyn's "Porgy and Bess" and other pictures of road-show dimensions, will probably be even more acute in twelve months' time.

The choice at present lies between the Dominion, Tottenham Court Road, the Astoria, Charing Cross Road, and the Metropole, Victoria, which, obviously, will remain much in demand.

There is the possibility of another alternative—the new Rank cinema to be located in the new block now under development on the site of the Gaumont, Haymarket.

This may well be ready by the spring of 1962—the time visualised by Fred Thomas for the launching of "El Cid" in London.

A GOOD public relations job is done by Rank in connection with the "Look at Life" series through special screenings for people particularly interested in individual editions.

The French Ambassador and Lord Balfour were among the audience at a special screening of the latest in the series, "Making a Meal of It," which was introduced by George Grafton Green, executive producer.

Leading members of many sides of the food industry saw the film at the RFD private theatre in Waterloo Street and afterwards joined the Ambassador, M. Jean Chauvel, to eat some of the food they had been watching on the screen.

Many of the guests at the preview had co-operated in the making of the film, which gave a fascinating glimpse into modern methods of preparation, packing and preservation. The film is largely with the new preservation process of instant freeze with which the Government is experimenting.

LORD ARCHIBALD. I am pleased to hear, after a good recovery from the indisposition which forced him to enter a nursing home for treatment.

Letter from Andrew Filson that Lord Archi-



F. L. Thomas, managing director of Rank FD, and Samuel Bronston, head of Samuel Bronston Productions, at the signing of the contract for the British distribution of "El Cid"

bald is able to get out for walks and even hopes to be allowed to attend one or two trade committee meetings within the next few days.

THE NEW crew of Variety Club, elected last week, meets on Tuesday, December 6, to elect the Chief Barker and other officers.

There will be no surprise if the crew decides to elect Irving Allen as Chief Barker for he is strongly tipped for the job.

At the election dinner last week Irving, Sam Eckman jr., Charles Forte, Jack Goodlatte, Billy Manning, Dickie Pearl, Mick Shipman and Harry Wolfe were voted to serve in the crew for another year. The newcomers are Clifford Jeapes, Jack Klein and Leslie McDonnell. Clifford was deservedly elected for he has done a tremendous amount of work as chairman of a number of brochure committees.

Pressure of work compelled Kenneth More to stand down from the crew and the other retiring member is Bill Levy.

THE Annual Open Forum of the British Kinematograph Society takes place this year on Sunday, December 11. The venue for the meeting is the attractive MGM Theatre, 58 St. James's Street, S.W.1, with the discussion due to start at 10.45 a.m.

I am asked by the BKS to remind readers that the meeting is not confined to members of the BKS. There is an open invitation to attend for any member of the industry and, of course, the BKS hopes that managers will advise projectionists of the meeting so that as many as possible will endeavour to attend.

The open forum usually provides an opportunity for a lively discussion of many aspects of picture presentation in cinemas and it was, in fact, the open forum of a couple of years ago that inspired the BKS investigation into standards of picture presentation in cinemas, which will be the subject of a report shortly.

At the open forum this year the discussion will be focused on projection, with particular emphasis on automation and remote control systems. There have been some notable developments in this field during the year.

IT WAS a very pleasant idea of Henry Geddes and Johnnie Coquillon to give an "au revoir" party at their new Dean Street headquarters of World Safari, on the eve of their departure to make "The Last Rhino" for the Children's Film Foundation.

The stair-climb to the top of the building was enlivened by Rhino-decorated "signposts" and the company and entertainment at the top was well worth the effort.

The CFF was well represented, not least by Frank Wells, its executive officer. Ralph May, who is a CFF director, has an older affiliation dating back to the days of the Crown Film Unit, and so has his colleague Ken Cameron. Everyone was pleased to see Mary Field who told me that in her new sphere of television activity she is enjoying the same atmosphere of enthusiastic ideas that she experienced in her early days with films.

Henry and Johnnie and their crew left for East Africa on Tuesday this week and will be away until next April.

NEARLY one hundred friends in the trade joined relations at Golders Green crematorium on Monday to pay their last respects to Sidney France, who died in Barnet general hospital last Thursday, following a stroke.

This sad loss is a great personal tragedy for Tommy France and the family.

Sidney, who was 47, was Tommy's only son and was running the family cinema, the Rex, East Finchley, enabling Tommy fully to enjoy the leisure of semi-retirement.

Since entering the business after the war, Sidney had been an active member of the London and Home Counties CEA and served on its executive committee.

During the past two or three years, however, he had suffered from thrombosis but this did not stop him from carrying on at the cinema and with the CEA work.

Sidney leaves a widow, Beryl, a daughter, Wendy, aged 13, and a son, Colin, aged 11.—
The Stroller.

News of the Week

Co-production talks with French producers make progress

THE JOINT BFPA-FBFM co-production committee is to meet shortly, when a report will be submitted on last week's talks in Paris between British and French producers.

BFPA secretary, J. P. H. Walton, told the KINE.: "The talks with the French were very amicable and we covered a lot of ground. The time is right now to carry on the talks with the Federation of Film Unions."

A meeting with the unions is expected at an early date and it is hoped that the negotiations will be completed in the near future so that the matter can be handed over to the Government to make the necessary bi-lateral agreement.

ABC opens another bowling centre

ABC OPENS its new "double-deck" tenpin bowling centre, the Princess Bowl, Dagenham, on Saturday. With 24 lanes and accommodation for 189 spectators, it will be the largest in Britain and the first constructed on two floors.

A press preview—covered by both television services and by Pathe News—will be held in the afternoon when the first match will be played between a team of film stars and a team of bowling experts.

Later in the evening ABC assistant managing director, Bill Cartledge, will welcome the Mayor of Dagenham, Councillor Peter Larking, to the Bowl to perform the official opening ceremony.

ABC reports that plans are well advanced for two further bowling centres—at Wylde Green, Sutton Coldfield, and Tuebrook, Liverpool—both of which are scheduled for opening early next year.

Ulivo d'Oro award for 'Bottoms Up'

THE Associated British comedy success, "Bottoms Up," has won the Ulivo d'Oro award at the Sixth Festival of Comic Films held in Bordighera, Italy.

"Bottoms Up" is a Mario Zampi production in association with Associated British and stars Jimmy Edwards. Produced and directed by Mario Zampi, "Bottoms Up" is released through Warner-Pathe.

British documentaries win at Leipzig

A SELECTION of British documentaries was awarded the main prize for the best national programme at the third Leipzig Shorts and Documentary Film Festival.

The British films shown included "Bow

Bells," director Anthony Simmons; "We are the Lambeth Boys," director Karel Reisz; "Miners Gala Day," director Derrick Knight.

Announcing its award, the jury, which included John Grierson and Alberto Cavalcanti, cited the vivid and affectionate way in which these films presented the lives of ordinary people in Britain.

The main prize for the best film was awarded jointly to "Musicians"—Poland, and "The Peaceful Atom"—France.

Carr is Manchester manager for RFD

HORACE CARR has been appointed Rank FD's Manchester branch manager. Mr. Carr, 33, becomes the youngest branch manager in the organisation. He joined the firm as a boy of 15 at Liverpool in 1942 and was transferred to Manchester in 1951.

Aubrey Goldwater rejoins the Manchester branch and a new appointment will shortly be announced regarding his successor at the Leeds branch.

Compton club applies for public licence

AN APPLICATION for the use of the Compton cinema club, Soho, as a public cinema—as well as a club—is being considered by the London County Council.

Richard Edmonds, chairman of the Council's town planning committee, said the application was made on November 14. Replying to members' questions, he said permission for the club had been granted in April this year.

In answer to another question, concerning the number of parking spaces available to patrons of the Columbia, Shaftesbury Avenue, Mr. Edmonds said 12 spaces were required together with 16 spaces for the offices in the building.

'Saturday Night' in the money

WOODFALL'S "Saturday Night and Sunday Morning," which chalked up a record £25,000 take during its 21 days at the Warner, London, is continuing its success at two ABC situations in Nottingham.

Playing concurrently at the Carlton and the Metropole, the picture broke records at both cinemas during its first week. At the first, takings for the week were £2,000 above the previous best, and at the Metropole £1,000 over the previous best.

"Saturday Night and Sunday Morning" goes on general release through Bryanston-British Lion on January 29.

Record entry for CMA's 1960 'Zing' competition

A RECORD entry of campaigns submitted during the past few weeks has won the CMA's 1960 "Zing" showmanship competition.

Run in three periods over the past year, the contest received an added boost this year with the introduction of a new challenge to showmen—to prove who was the best at the top for showmanship as well as at the individual results chalked up during the past seven months.

The Inter-Regional contest, designed to put a premium on teamwork, is to be decided on average weekly marks scored on campaigns submitted throughout each region. Cash bonuses in addition to prize money offered in the national contest will be won by managers in the winning region scoring their regional average or above.

Region 4 (Midlands) has been at the top of the table for some time, but battle for second place goes on between Region 3 (North Midlands) and Region 7 (South-West England).

The "Zing" contest will reach its climax at the CMA Showmanship Luncheon in mid-December, to which National and Inter-Regional prize-winners will be invited.

A new catalogue of films from Britain

A NEW illustrated film catalogue, "Films From Britain," which gives comprehensive details of the films provided by the Government for distribution overseas, has just been published. It lists some 1,200 films, in more than 40 languages, available for cinema, television and non-theatrical distribution abroad.

A television tie-up boosts '13 Ghosts'

COLUMBIA'S William Castle supernatural thriller, "13 Ghosts," opened to record business on its European premiere at the Essoldo, Newcastle.

The picture set up a new house record for a Sunday performance and this is attributed to a tie-up with Tyne-Tees Television, which resulted in a free 10 minute spot on the network at peak viewing hour, and special handbills produced by British Rail giving details of cheap day excursions to see "13 Ghosts."

New Companies

CAESAR FILMS (Distribution) was registered as a company on November 17 with a nominal capital of £100 in £1 shares. Directors are Robert Hartford-Davis and L. Clyne. It will operate from 45, Abchurch Lane, Street, London.

St. James Productions is another new company registered to make cinema and tv films with a nominal capital of £100 in £1 shares.

Two more new film production companies were registered this month. The companies are Calash Productions and Radicact. Both have a nominal capital of £100 in £1 shares and their directors are to be appointed by subscribers.

Care of continues its fight for by-law

CARE WATCH COMMITTEE is to press the Home Office to approve a by-law which would curb unruly behaviour in the city's cinemas and other places of entertainment.

The committee has made this decision although the Home Office has sent them a letter stating that the behaviour of the kind referred to would not be covered by a by-law in the terms of the draft submitted by the city council.

The letter pointed out that the Home Secretary decided whether the by-law, which was originally designed to prevent occurrences likely to cause a breach of the peace by imposing fines of up to £5, could be properly extended to make it a criminal offence to cause annoyance to another person in a cinema.

"Some people are easily annoyed and such a by-law would go too far," it said. "The Secretary of State understands that the managers of many cinemas have been successful in preventing interruption of performances by refusing admittance to persons who are known to have caused trouble before. This appears to the Secretary of State to be the more appropriate way of dealing with the nuisance than the creation of a new criminal offence."

The proposed by-law, recently approved by the committee, would cover anyone in a place of public entertainment "using threatening, abusive or insulting language, gesture or conduct with intent to put any person in fear, or so as to occasion a breach of the peace, or whereby a breach of the peace is likely to be occasioned."

Arthur Hambleton, Assistant Chief Constable, told the Committee that they ought to press for the by-law despite the letter from the Home Office. He concluded: "The Chief Constable's view is that we should have it. After all a similar one is in operation in Reading."

Southampton CFC condemns violence

CONCERN at the violent and sadistic themes in films shown to children was expressed at a recent meeting of Southampton Children's Film Council—but cinema managers were specifically excluded from blame.

Norah Smith, secretary, said the council did not accuse managers of showing poor films. The main problem was the insufficiency of material of a suitable kind. A paper on the subject had been prepared by the joint children's film councils at Southampton and West Ham following a request by the Ministry of Education, and the Universities of Hull, Durham and Southampton.

Good Friday opening

APPLICATION will be made at the Liverpool local licensing sessions tomorrow, Friday, for permission to open cinemas at 3 p.m. on Good Friday.

Hours to the opening hour has been 5 p.m. North Western branch CEA will also make application for the reduction of the Sunday opening contribution.

Prestatyn wants S.O.

ORGANISED by T. P. Nicol (Johnson) of the Palladium, Prestatyn, the campaign to achieve Sunday opening in Prestatyn, has been successful.

A town poll, the voting was 598 for and 45 against. At the previous town's meeting the voting was 45 against 14 for.

CEA BRANCH REPORTS

Support for general council line on toll-television

PORTSMOUTH AND IOW.—The branch decided at its monthly meeting to support general council on toll-television.

E. A. Phillips, the branch's delegate, said the whole thing rather depended on the Pilkington Committee's interpretation of the phrase "in the interests of the public."

The branch also agreed with Mr. Phillips that something should be incorporated in the CEA's report about films in colour, CinemaScope, stereophonic sound and other techniques, which could only be used effectively in the cinemas.

"To show these films over toll-tv in preference to or before cinemas have screened them is to prostitute these films by giving the public a third-rate performance, as well as a misleading impression of the films," said Mr. Phillips.

Hooliganism.—H. J. Court reported that he understood from the police that the by-law to combat hooliganism in cinemas would come into effect on December 1 in Portsmouth. The onus would still be on exhibitors to prove hooliganism.

The branch agreed to seek an interview with the Chief Constable of Portsmouth to discuss the by-law and its interpretation.

Mr. Phillips said that Aldershot Council was also interested in the by-law.

It was agreed to take up this matter with Head Office and with the circuits.

Information on how the by-laws were working elsewhere will also be sought from Head Office.

Annual meeting.—At Kimbells Restaurant, Osborne Road, Southsea, on January 17, at 10.30 a.m. It will be followed by a luncheon.

CEA officials are branch guests

NORTHERN.—Among the guests at the November meeting of the branch were the national president, the national vice-president, the general secretary, the assistant general secretary, the secretary of the CTBF, George Singleton and Harry Adley and Gerry Cousins.

When Teddy Hinge was congratulated on his

election as president of the international committee, Mr. Pinkney observed, in reference to their attendance at the last meeting, that they had the support of Continental exhibitors in pressing Hollywood to continue supply of 35-mm. prints of all pictures made on 65- and 70-mm. stock.

Tom Massicks moved, and the meeting approved, a branch recommendation that the national president, vice-president, and treasurer should be ex-officio members of general council and that their home branches should be conceded delegates in their places.

It was pointed out that the national officers had, of necessity, to take the instructions of the council majority and might thus be debarred from supporting a possibly contrary view of the branches of which nominally they were delegates. Under the present system a small branch, whose one delegate attained high office, would be virtually disenfranchised.

Closures.—Mr. Hinge mentioned that the closure since the beginning of the year of 275 cinemas had been reported. They should not, however—the national treasurer excepted—be too gloomy about such closures. Most of the affected houses would have had the writing on the wall as soon as the boom conditions of the early post-war years died away.

Their demise, however, meant a loss of income to the association and the national treasurer (Lord Westwood) could not be expected to contemplate this with equanimity.

Apprentices.—Touching on the Apprentices' Council, Mr. Hinge stated bluntly that the situation was unsatisfactory and that, unless there was an upturn of practical interest in the scheme, reorganisation would be necessary.

"That does not mean," he hastened to say, "that abandonment is contemplated. We just could not afford to return to conditions in which employment officers would have reason, not merely to refrain from recommending lads to enter the industry, but actively to discourage them from doing so."

IN BRIEF

● Halifax Works Committee has cut the Sunday charity levy by more than a quarter. Six cinemas concerned will now be asked to pay £300 a year between them.

● Sidney Ramsay, manager of the Gaumont, Leeds, for the last year, has been appointed manager of the Gaumont, Bradford. Before going to Leeds, Mr. Ramsay was at the Empire, Darlington, and has also served at cinemas in Newcastle, Gateshead, North Shields and Finchley.

● K. L. Lockstone, a director of Science Films, reports that the company is closing down, but "it is purely for the purpose of financial reconstruction and the business will continue as before."

● A by-law which will make hooliganism in cinemas an offence punishable by a fine of up to £5, has been approved by Derbyshire County Council. The by-law was drawn up by the General Purposes Committee of the Council at the request of the Nottinghamshire and Derbyshire Branch of the Cinematograph Exhibitors' Association.

● Manchester Cinematarians will hold its annual general meeting at the Ellesmere Café, Swinton, on December 9.

● Yorkshire and North Lincolnshire Cinematarians will hold a social evening at the Astoria Valley Rooms, Leeds, on February 11.

● Harry Girdler, formerly screen advertising manager with Northern Theatres, has died at the age of 77 years.

● Birkenhead Watch Committee has banned "Dentonville" after reading the synopsis.

● Jack Camozzi, manager of the Carlton, Raunds, Northants, for 23 years, has died, aged 55.

● The Queen's, Littleborough, Lanes, has closed after 48 years.

70MM. ROAD SHOWS

(With 6-channel stereophonic sound)

and 35MM. RELEASE PRINTS

The best answer...

TECHNIRAMA

A PRODUCT OF TECHNICOLOR

World Markets

Sol. Schwartz succeeds Fabian as chairman of ACE

NEW YORK.—Sol. A. Schwartz, president of RKO Theatres, has been elected to serve as chairman of the American Congress of Exhibitors. He is the second chairman of the organisation, succeeding Simon H. Fabian, who was chairman since the inception of the organisation.

Mr. Fabian will continue to serve as a member of the ACE executive committee and as chairman of the committee on ways and means to increase motion picture production which now is well on its way to finalisation.

BARNEY BALABAN, president of Paramount Pictures Corp., announced the appointment of Jerome Pickman as the company's domestic general sales manager effective immediately.

Mr. Pickman, vice-president of Paramount Film Distributing Corp., has been since 1951 director of advertising, publicity and exploitation for Paramount Pictures. In his new post, according to Mr. Balaban, Mr. Pickman will be in charge of the company's motion picture distribution in the U.S. and Canada under George Weltner, Paramount Pictures vice-president in charge of world-wide sales.

"The realignment of Paramount's distribution organisation in the U.S. and Canada has a two-fold purpose," said Mr. Balaban. "More intensive concentration and co-ordination between marketing and merchandising in the domestic market will result from Mr. Pickman's appointment."

"Mr. Weltner, while supervising domestic and foreign sales policy and operations, will be able to effect closer liaison with Paramount's production activities in Hollywood and other parts of the world, in addition to devoting more time to the management of Paramount's motion picture activities," Mr. Balaban said.

JOSEPH E. LEVINE was honoured by more than 500 "Motion Picture Pioneers" when he received the Pioneer of the Year Award for his showmanship and merchandising contribution to the film industry at the annual dinner of the organisation held at the Waldorf Astoria. He is the 17th industry executive to receive the award.

United States Ambassador to the United Nations, James J. Wadsworth, addressed the gathering, noting that "we who work in the international arena have good reason to admire—and to envy—the motion picture industry. When we think of what American films have

done to shape our culture and indeed the culture of the world, you can understand why we are impressed."

MICHAEL F. MAYER has been appointed executive director and general counsel to the Independent Film Importers and Distributors of America for a one-year term.

Other officers elected are: Secretary, Carl Percorn, Continental Distributing; treasurer, Edward L. Kingsley, Kingsley International; foreign affairs committee, Michael B. Bromhead, Lion International; festivals and awards committee, Jean Goldworn, Times Film Corp.; censorship committee, Sanford Weiner, Film Representations; dues committee, Max Goldberg, Pacemaker Pictures; legislative and taxation committee, Munio Podhorzer, Casino Film Exchange; trade practices committee, Irvin Shapiro, Films Around The World; exhibitor relations committee, George Roth, Bentley Films; membership committee, Richard Gordon, Gordon Films.

WHAT Spyros P. Skouras, president of 20th Century-Fox termed "the most successful and optimistic production meeting in the history of the company" was attended by executive producer Robert Goldstein, who flew back to the studio armed with the most ambitious production, print delivery and release quota through the spring of 1962 ever attempted by the film company.

It was reported that the company would have four films in production simultaneously both here and abroad each month for the next 18 months.

At least four, and in many cases five and six, major productions would be released each month for the period. This is in addition to the special Todd-AO road-show attractions.

Said Mr. Skouras, "In four short months, Robert Goldstein as executive head of production at the studio has made tremendous strides and accomplishments and we are confident that he will maintain the high level our film production has always had."

JOSEPH R. VOGEL, president of MGM, announced that "Ben-Hur" has already earned rental revenue exceeding its production investment of 15,050,000 dollars plus all prints and advertising costs on dates in only 325 theatres

RACKMIL AND ABOAF VISIT EUROPE

UNIVERSAL PICTURES president Milton R. Rackmil and foreign general sales manager Aboaf are in Europe to conduct sales conferences, during which they will meet key company executives and exhibitors. They are due here December 4. Included in their itinerary is the London premiere of "Spartacus" on December 7. In their sales meetings they will outline plans for UI's schedule of forthcoming productions, which includes 15 films ready for release or currently shooting and 26 films which are in preparation.

The conferences got under way in Rome on Monday. There will be meetings in Frankfurt, on December 2, and in Paris on December 9.

around the world. The returns are broken down to thirty millions from 270 U.S. and Canadian theatres and ten millions from 55 theatres abroad.—Mel Konecny.

Television wants to work with cinema

PARIS.—During the past two months French television has been in close contact with Gaumont and Pathe. The purpose is to find how tv and the cinema can work together instead of fighting each other.

I was given this information by Mr. Caussidery who is at the head of the commercial section of French television.

Mr. Caussidery said: "We are as interested in making our films pay as is the film industry. Obviously the production of films, even if they are only short, is still costly. One or two tv screenings only, therefore, makes them an expensive proposition. We want to find a way out."

Mr. Caussidery then decided he would not approach the cinema organisations, but make direct contact with the enterprises.

In France, the problem is difficult because there are few circuits. The vast majority of exhibitors are independent. Pathe and Gaumont being producers, distributors and exhibitors they were, therefore, the only real contacts who could make.

The aim is to reach an understanding whereby these producers co-produce with French tv. They would not make feature films, but shorts for the first part of the programme only.

Mr. Caussidery told me: "It is true we did make 'The Will of Dr. Cordelier' which was based on Dr. Jekyll and Mr. Hyde but we received special permission to do so. It was only an experiment."

"The film is not being booked by the cinemas because it is against their policy. On the other hand a formula is being sought. If the formula is found and we can sell the film to the cinema, we can make more. But it would be with and against the cinema."

The cinema's request that feature films not be screened on tv at hours when the public generally goes to the cinema has not been well received. It is argued that if the air round five or six in the afternoon, it is impossible not to show a film.

But French television has agreed a quota of 100 feature films—all at least five years old—per year. The two sides seem to be slowly feeling their way towards a solution, but there is no evidence to show that it is around the corner.—Henry Kahn.

PROSPER WITH ANGLO!

UFA writes off its losses in Filmhansa merger

BONN. In one of the most important transactions in West German film history, Universum Film A.G. (UFA) and Deutsche Filmhansa GmbH have merged to form one of the most powerful film organisations on the Continent. Name of the new company is UFA-Filmhansa.

Formation of the new company was prompted by the difficult business situation UFA was facing. During the last few months, the group of banks and industrial interests owning UFA has been seeking a way to revitalise the company.

The merger came about as a result of the search for a group of proven and successful management specialists, and for an established and efficiently operating distribution setup for UFA films.

Both were available in Deutsche Filmhansa. This company is a successor organisation to Korda's Deutsche London Film. It is now owned by a Hamburg shipowner and the management group made up by Messrs. Rathsam and Osterwind. They developed their company over the last years into one of the major money-makers in the West German markets.

Universum Film A.G. is not disappearing altogether in the merger, but will act as a 50 per cent. shareholder in the new UFA-Filmhansa set-up. UFA at the same time is writing off huge losses which occurred during recent years.

UFA Theater A.G., a separate circuit of motion picture theatres in West Germany and in West Berlin, is not affected by the merger. It will carry on as a separate organisation. But Messrs. Rathsam and Osterwind of Filmhansa

will be elected vice-presidents of the theatre circuit.

So there will be a strong tie between the production-distribution organisation, UFA-Filmhansa and UFA Theater. The combination will have a dominating position in the German market.

No decision has yet been published concerning export and foreign operations of UFA. The concern has been very active in this field, setting up an affiliate company in France and setting export agreements in all parts of the world.

In the distribution field, the former UFA distribution set-up is being dissolved in West Germany and in West Berlin. The entire domestic distribution will be handled by the established Filmhansa organisation.

Production of the new concern will centre around Filmhansa's studio at Goettingen, West Germany. The studio has an annual capacity of about seven to eight features. UFA's large studios in West Berlin will be used for feature film production only when the Goettingen lot is running at capacity.

However, the Berlin studio will not be abandoned, but used for production of television films for West Germany's coming commercial television network. The Berlin studios will also be rented to independent producers.

Formation of the new large German film concern puts an end to a long period of unrest within the German industry. Several months of uncertainty have had detrimental effects upon German industry's morale and planning.

+ + +

BAVARIA FILMKUNST A.G., West Germany's second-largest motion picture company, may get new owners as a consequence of secret talks held in Munich.

Principal owner group is identical with owners

of UFA. There have been consistent rumours that the group wants to ease the critical situation at Bavaria Filmkunst. Studio facilities of the company were sold to a group of West German television stations. Only part of the stages' total capacity is now used for feature film production.

+ + +

THE manufacturers of Arriflex cameras, Arri film processing equipment and Munich studio operators, Arnold and Richter, have announced expansion of the camera production facilities. Total manufacturing area at the Arriflex plant is now at about 30,000 sq. ft.—Gustav Genschow.

'I'm All Right Jack' gets O.K. for Ireland

DUBLIN.—British Lion's Irish manager Leon Brown should be gratified with the outcome of long negotiations over the Boulting Brothers' "I'm All Right Jack." When this was originally submitted to censorship here there was an objection to the nudist camp scenes; at the time the Boulting Brothers declined to agree to their removal from the film. Now, however, all is well and the film—without the nudist camp scenes—has been granted a Censorship Certificate by the Appeal Board and is booked in to the Savoy, opening this week-end or next, depending on the run of UI's "Portrait in Black." "Inherit the Wind" (UA) has at last given place to Walt Disney's "Kidnapped" at the Metropole; "Kidnapped" opened to good business and helpful reviews from the press. "Ocean's Eleven" (Adelphi) is the current standout show for big business.

Maxwell Sweeney.

DAVID O. SELZNICK's production of

REBECCA

Based on the novel by DAPHNE DU MAURIER

starring

Laurence Olivier and Joan Fontaine

with GEORGE SANDERS

Directed by ALFRED HITCHCOCK

Currently available for exhibition through EROS FILMS LIMITED

Reviews for Showmen

Edited by JOSH DILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
*Circle of Deception (20th Century-Fox) —British	... 100 min. (A)	Suzy Parker Bradford Dillman Harry Andrews	Exciting and intriguing CinemaScope World War II melodrama, vividly describing agony of young officer used to hoodwink Nazis in occupied France. Tale skilfully carpentered, acting both sharp and sensitive, direction sure, romantic asides tender, torture scenes gripping and detail authentic	First-rate British booking (C)
Counterfeit (20th Century-Fox) —U.S	... 49 min. (U)	Luciana Paluzzi Paul Burke Cesar Romero	Capsule crime melodrama concerning beautiful singer who helps bust Riviera counterfeiting racket. International cast competent, story tightly woven, nick-of-time climax showmanlike and staging colourful	Good "second" (C)
Death Comes from Outer Space (Archway)—Franco-Italian	... 82 min. (U)	Fiorella Mari Madeleine Fischer Paul Hubschmid	Nuclear thriller telling how international scientists and Service chiefs avert world calamity when atomic rocket goes awry. Characters lifelike, treatment slick, technical paraphernalia impressive, penultimate tension strong and English voices expertly dubbed	Good mass entertainment (CC)
Gargon Terror, The (Grand National)—U.S	... 85 min. (X)	David Love Dawn Anderson Bryant Grant	Science-fiction melodrama about fugitive from outer space trouble-makers who sacrifices his life to save our civilisation. Tale routine and cast undistinguished, but villain's ray pistol, which rapidly reduces living people to skeletons, exploited with macabre relish	Reliable secondary hall gimmick offering (NC)
L'Avventura (Mondial)—Italo-French	... 145 min. (X)	Gabriele Ferzetti Monica Vitti Lea Massari	Romantic melodrama concerning affinity developing between young man and woman during fruitless search for former's fiancée. Acting clever, directional touches graceful, sex subtly plugged and staging good, but ending inconclusive and footage interminable	Strictly art house stuff (NC)
Manbeast (Grand National)—U.S	... 63 min. (A)	Virginia Maynor Tom Maruzzi George Skaff	Mountaineering melodrama, with a mystery element, covering an Abominable Snowman hunt in Himalayas. Script scrappy, players stiff and Snowman phoney, but "climbing" sequences thrilling, snow-covered panoramas effective and length accommodating	Passable small hall stunt offering (C)
*Man Who Was Nobody, The (Anglo Amalgamated) —British	58 min. (U)	Hazel Court John Crawford Paul Eddington	Taut Edgar Wallace thriller describing attractive girl investigator's brush against mysterious crooks. Tale intriguing, cast competent, twist ending exciting, backgrounds widely varied and signature tune hit parade top	Very good British "second" (C)
†Miracle, The (Warner-Pathe)—U.S	... 122 min. (U)	Carroll Baker Roger Moore Walter Slezak	Technirama and Technicolor religious melodrama, inspired by Max Reinhardt's internationally famous pre-World War I stage spectacle. Femme fatale story somewhat old-fashioned and acting uneven, but woman's angle obvious, highlights spectacular, settings magnificent, camera work superb and title and star values big	Very good popular booking (C)
*†Tunes of Glory (United Artists)—British	... 107 min. (A)	Alec Guinness John Mills Kay Walsh	Peace-time military melodrama, hingeing on clash between two senior officers, one a ranker and the other a martinet, of a famous Highland regiment. Tale provocative, Alec Guinness and John Mills brilliant, direction clever, light relief apt, and atmosphere, detail and Technicolor photography first-class	Outstanding British booking (C)

(C) SUITABLE FOR CHILDREN.

(CC) EXCELLENT FOR CHILDREN.

(NC) NOT FOR CHILDREN.

* BRITISH QUOTA PICTURE.

† IN COLOUR.

continued on page 21

Four Films

by JOSH BILLINGS

West End

THE TOPIC among film folk in London is the phenomenal success of "The Millionairess" (Twentieth Century-Fox—CinemaScope—British), not only in the West End—it's packing the Rialto, Coventry Street, following a record-breaking run at the Carlton, Haymarket—but also in London's suburbs. Its ability to attract and, equally important, entertain all classes has got most of the experts baffled. I quoted a few reasons last week, but the biggest eluded me: and that is star Sophia Loren's magnificent wardrobe. Women picturegoers, sickened by kitchen-sink melodramas, are eagerly seeking glamour and escape from life's dreary chores and crude seamy side. Book "The Millionairess" and there'll be no need for the "little woman" to get her next outfit off the peg!

"NEVER ON SUNDAY" (United Artists—Greek) continues to do sensational business at the London Pavilion. Six shows a day and three on Sunday and rarely an empty seat. Gee whiz! True, it's not an elegant comedy, but, although it compels its audience to romp with a Greek tart, there is nothing sordid about the shenanigans. Full of animal spirit and accompanied by a catchy signature tune, it tickles, but never corrupts. Any fears about the film not being a popular one have already been dispelled. Incidentally, it goes out on the National Circuit in mid-January.

FUNDAMENTALLY, "Butterfield 8" (MGM—CinemaScope) is murky, yet it's doing extremely well at the Warner Theatre. Why? Firstly because it stars ravishing Elizabeth Taylor, and secondly, it's beautifully mounted. As I've said before, expert hands artfully sweep the dirt under a heavy piled carpet. Needless to say, it's appealing strongly to the fair sex. A good sign, this.

"C. BLUES" (Paramount), the U.S. Army musical featuring Elvis Presley, is not exactly the carriage-trade stuff, but it's nevertheless prospering at the Plaza. It goes out on December 12 and is bound to have a big following from among the populars and teenagers. "Under Ten Flags" (Paramount), a war melodrama co-starring Charles Heston and Van Heflin, moves into the Plaza. It should be a case of plain-sailing.

critics, both here and in America, hardly a good word to say for "North To Alaska" (Twentieth Century-Fox—CinemaScope). I found the old rush comedy a great lark and am to record that it's being received in the spirit by considerable audiences at the Haymarket. My only grouse is that it doesn't do it justice.

"MAN IN THE MOON" (Rank—British) has just completed a highly profitable stint at

the Odeon, Leicester Square. Its Royal premiere gave it a good start and the science-fiction comedy has never looked back. There is little doubt that its star, Kenneth More, is still the tops with British audiences. Its successor at the Odeon is "Tunes of Glory" (United Artists—British), a brilliantly acted military melodrama.

BLISTERING reviews "greeted" "Carthage In Flames" (Rank—Technirama—Italian), but the pyrotechnic spectacle more than held its own during its three weeks' stay at the Odeon, Marble Arch. "The 3 Worlds of Gulliver" (Columbia—Superdynamation), a delightful screen rendering of Jonathan Swift's satire, is now in possession of the Odeon.

THE Disney "double bill," "The Jungle Cat" and "The Hound that Thought He Was a Raccoon," is certainly barking up the right tree at Studio One, Oxford Street. Here's a programme that thoroughly entertains and practically without help from human beings.

"I AIM AT THE STARS" (Columbia) was launched at the Leicester Square Theatre last Thursday, but, as far as I can gather, the biographical melodrama about Wernher von Braun, the German scientist who invented the V-2s which knocked hell out of London, is unlikely to rocket into the big money. I'll certainly be surprised if it does.

THE Ritz is carrying on with "Two-Way Stretch" (British Lion—British), the "big house" burlesque featuring Peter Sellers. Like all good jokes, the film doesn't wear thin.

"SHADOWS" (British Lion—American) continues to turn over a pretty penny five times a day at the Academy, Oxford Street. And you can't do that by only appealing to the high-brows.

IT'S common knowledge what "Saturday Night and Sunday Morning" (British Lion—Bryanston—British) did at the Warner Theatre during its three weeks run—£25,000 to be precise! It's now going great guns at the Berkeley, Tottenham Court Road, and is cleaning up in ABC halls in Nottingham, its story's location.

"LIL ABNER" (Paramount—VistaVision), the jolly hillbilly musical, is doing nicely at the Cameo-Royal, Charing Cross Road. Its title may put some people off, but I can vouch that the film is great fun.

JUST a few comments on the "hard ticket"

Christmas situation. "South Pacific" (Twentieth Century-Fox—Todd-AO) carries on at the Dominion, Tottenham Court Road, where its takings have been amazingly consistent for over two and a half years; "Ben-Hur" (MGM—Camera 65—Panavision), just entering its second year and still playing to capacity at the Empire, stays put; "Can-Can" (Twentieth Century-Fox—Todd-AO) switches from the Metropole, Victoria, to the Carlton, Haymarket; "Spartacus" (Rank-Universal—Super Technirama 70) opens at the Metropole, Victoria, on December 7; "The Alamo" (United Artists—Todd-AO) carries on at the Astoria, Charing Cross Road, where it's now firmly dug in; and "La Dolce Vita" (Columbia), the sensational Italian film, takes over from "Song Without End" (Columbia—CinemaScope) at the Columbia, Shaftesbury Avenue. How's that for variety and proof that the film industry is far from dead?

On release

NOW back to "The Millionairess" (Twentieth Century-Fox—CinemaScope—British). When I mentioned to a well-known exhibitor the other day that the Shavian comedy was way out in front of its competitors on release, he said "What has it to beat?" He certainly said a mouthful, but a film can't take the kind of money "The Millionairess" is collecting unless it has that extra something which I can only define as box-office magnetism. But why waste valuable time wondering why the world and his wife are coming for "The Millionairess"? Nip round to Twentieth Century House and book it quick.

"PORTRAIT IN BLACK" (Rank-Universal), a crime melodrama, has one thing in common with "The Millionairess" and that's a stunning wardrobe. From the women's viewpoint, it's grand window shopping, as well as a good thriller. It got off on the right foot.

BY ALL accounts, "Village of the Damned" (MGM—MetroScope—British) is anything but damned. As a matter of fact, it enjoyed an exceptionally long run at the Ritz and scored freely in many key provincial situations. It's now covering the last leg of its London release and the returns to date are highly satisfactory.

"SOLOMON AND SHEBA" (United Artists—Technirama) is, in a manner of speaking, doing the London rounds for the second time—it's played many spots on a "hard ticket" basis—but has been holding up nicely. It certainly has title values.

AN Agatha Christie thriller is always a safe bet and "The Spider's Web" (United Artists—British), a "who-dunnit" with a cast of firm favourites, based on her stage play, is no exception to the rule. Quite good fun; if not exactly a hair-raiser, it started promisingly.

THE factual crime melodrama, "The Siege of Sidney Street" (Regal—Dyaliscope—British)

continued on page 24



ARCHWAY THE MAN IN THE MIDDLE TORPEDO ZONE (INDEPENDENT RELEASE)



A motion picture



TRADE SHOW: METROPOLE, VICTORIA
FRIDAY, DECEMBER 9, at 9.30 a.m. prompt.

R

*matched in magnitude . . .
with the finest cast ever assembled!*

KIRK DOUGLAS LAURENCE OLIVIER
JEAN SIMMONS CHARLES LAUGHTON
PETER USTINOV JOHN GAVIN IN

SPARTACUS

TECHNICOLOR® SUPER TECHNIRAMA®-70 LENSES BY PANAVISION



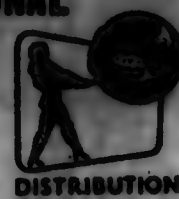
TONY CURTIS AS ANTONINUS

Directed by **STANLEY KUBRICK** • Music composed and conducted by **ALEX NORTH**

Screenplay by **DALTON TRUMBO** • Based on a novel by **HOWARD FAST**

Produced by **EDWARD LEWIS** • Executive Producer **KIRK DOUGLAS**

A **BRVNA PRODUCTION** RELEASED BY **UNIVERSAL-INTERNATIONAL**
THROUGH **RANK FILM DISTRIBUTORS LTD.**





A most distinguished audience attended the premiere at the Leicester Square Theatre, London, of Charles H. Schneer's drama, "I Aim at the Stars" for Columbia. In the audience were many of the country's top scientists, members of the Royal Society and the National Committee for Space Research, as well as ambassadors, well known political figures, stars and personalities from the entertainment world. Above: J. Lee Thompson (director of the film) and Mrs. Thompson, Charles and Mrs. Schneer. John and Mrs. Davis, Kenneth and Mrs. Hargreaves

'I AIM AT THE STARS' HIGHLIGHTED



Above: W. H. Stephens, director general of Ballistic Missiles, Ministry of Aviation and Mrs. Stephens. Nubar and Mrs. G. M. Seferiades, the Greek Ambassador, and his wife. Below: Sir John and Lady Rothenstein. Judge Maude and the Marchioness and Ava. George Ward, MP, and Mrs. John Greenish





Above: General Abranches Pinto, Portuguese Ambassador, and Mdme. Pinto. I. Maddock of the Atomic Weapons Research Establishment. The Earl and Countess of Dudley with Charles Schnee



Above: Alan Bond, Charles Schnee. Lady Barnett. Charles Schnee with Sir Graham and Lady Sutton. Below: U Aung Soe, Burmese Ambassador and his wife. Sir Gordon and Lady Sutherland. Lt.-Gen. Mohammed Yousuf, Pakistan High Commissioner, and his wife. Herbert and Mrs. Lom



Leslie PHILLIPS Geraldine



ANGLO AMALGAMATED FILM DISTRIBUTORS LTD.

McEwan Julia Lockwood Noel Purcell

ROGERS Production

Irene Handl
John Hickson

Woodpecker



WILL THOMAS Screenplay by NORMAN KRASNA and ROBIN STRIDGE

RENTERS' NEWS

Cheever will script Lawrence book for Twentieth-Fox

NEW YORK author John Cheever has been signed by producer Jerry Wald to do the screen adaptation of D. H. Lawrence's "Lost Girl" for 20th Century-Fox release.

With the addition of the author of the best-selling "Wapshot Chronicles," Wald's stable of writers rises to seven—an all-time record for any producer at one time.

Shooting has begun on "Lion of Sparta," starring Richard Egan, Diane Baker, Julie Newmar, David Farrar, Barry Coe and Greek actress Anna Synodinou. The picture is on location in Loutraki, about 60 miles from Athens.

Produced and directed by Rudy Mate, the CinemaScope De Luxe Color picture is a love story set against the background of the famed Greek battle of Thermopylae.

Location work

Location work will go on until shortly before Christmas when interior shooting will be done at Athens' Alfa studios.

Robert Rossen will produce and direct "The Hustler," with Paul Newman as the star in the drama, which is based on a novel by Walter Tevis.

The film, which will be made in New York City on locations to be selected by Rossen, will begin the first week in March.

France Nuyen has been signed to a starring role in "Marines, Let's Go," which Raoul Walsh will produce and direct.

Shooting on the CinemaScope De Luxe Color production begins in Japan on December 10.

France will play a Korean girl whose romance with a Harvard-education marine (Ken Scott) is the chief love story in the picture.

'Bridge at Remagen' for Columbia

THE Mirisch Company and Schulberg Productions, headed by Budd and Stuart Schulberg, have entered into a co-production deal for the filming of "The Bridge at Remagen." The picture will start shooting in Germany on May 15, 1961.

Negotiations currently are underway for a major male star to take the leading role. "The Bridge at Remagen" will be based on official

Army historian Ken Hechler's account of the capture of the strategic objective. Budd Schulberg starts work immediately on the screenplay.

Origin of the film project dates back to the much-discussed wartime incident in which the vital bridge was captured intact, thereby providing Allied Forces with an unexpected invasion entry into Germany.

Budd Schulberg, who was present during the action at the Remagen bridge, began at that time to consider the possibilities of transforming the events into a motion picture.

Schulberg Productions started to actively develop the project three years ago. Budd and Stuart Schulberg already have completed detailed treatment of "The Bridge at Remagen."

Castle buys Priestley horror classic

WILLIAM CASTLE has purchased the screen rights to "The Old Dark House," J. B. Priestley's horror classic, and will film the famous property for Columbia release as the biggest budgeted film his independent production company has ever made.

Castle, who is now producing and directing "Homicidal," has announced two other pictures on his independent production programme at Columbia. These properties are "Ghost Train," scheduled to go before the cameras in March, and "The Doomsday Men," another J. B. Priestley novel, which will be filmed later next year.

Castle's initial productions for Columbia release, "The Tingler" and "13 Ghosts," are currently in world-wide release.

"The Old Dark House" deals with a maniac and a group of half-crazed people, practically cut off from the world.

Provincial campaign on 'Man in the Moon'

A PROVINCIAL contest, new-style advance display material, and a meet-the-press tour by Kenneth More, have been planned by CMA in conjunction with RFD as the spearhead of a promotional campaign to launch "Man in the Moon" in the provinces.

The aim behind the three ventures is to keep the film to the forefront of public attention between its recent Royal charity premier and first provincial release dates at the start of the new year.

Other CMA aids have been inspired by the family appeal of the space-age comedy.

Promoted through the editorial columns of several leading provincial newspapers, the press contest offers an all-expenses-paid visit to London

DIAL 7515 AID ASK FOR JUNE

Anyone dialling GULLIVER 7515 during this week may be agreeably surprised to hear the voice of June Thorpe talking about "The 3 Worlds of Gulliver." Charles H. Schneer's new Super animation production for Columbia, which opened at the Odeon, Marble Arch, yesterday (Wednesday) with a Royal world premiere.

The scheme, devised by Columbia and Charles Schneer's Morningside Productions, was arranged with the active cooperation of Ansaphone, which has loaned equipment. The public is being informed through advertisements in the national press that a call to GULLIVER 7515 will enable it to hear something interesting.

June, who co-stars with Kerwin Mathews as Gulliver, Jo Morrow and Lee Patterson has recorded the message, giving some of the details of this unique production, such as the fact that she herself appears on the screen as a normal-sized actress and as a giant of 60 feet high.

to a "Girl in the Moon" from eleven principal cities in England, Scotland and Wales, accompanied by a chaperone and representative from the participating paper.

Foyer display centrepieces, to be distributed to each CMA theatre, comprise a four and half feet long "Moon Rocket" silk-screened in three colours and designed to hold four story-in-pictures stills.

Kenneth More is undertaking a five-day meet-the-press tour covering Edinburgh, Glasgow, Birmingham and Cardiff.

A novel giveaway has been produced in the form of a card from which youngsters can cut out the component parts of a simply assembled model rocket.

In addition, a stock of eight-page pictorial brochures, featuring key scenes from the film printed in two colours with a full-colour cover, is being distributed to managers.

Competition

Children will be deciding this winter what toys they would take with them if they were the "Man in the Moon." And the boy or girl who makes the best choice will win a prize worth £250.

These youngsters will be the entrants in a competition being run by The Rank Organisation and Playcraft Toys Ltd. in co-operation with thousands of toy shops as a tie-up with the Allied Film Makers production.

The nation-wide contest will be running during January, February and March. More than 500,000 entry forms will be distributed to toy shops in areas where Rank or independent cinemas will be showing the film.

There are seven main awards and a hundred consolation prizes. The first prize includes a £50 hamper of toys, the space suit which Kenneth More wears in the film for the junior space suit for the winner and a trip to London. The winner will be taken to the studios to see filming in progress and to meet the stars.

Toy shops will have a special display of 16 toys in the various Playcraft ranges. Entrants will be asked to choose, in order, the toys they would take with them if they were going to the Moon. Posters advertising the contest will be in all the shops.

continued on page 23



KIA-ORA
CUP SQUASH
GOLDEN ORANGE SQUASH 1/-
also ORANGE or LEMON 6d

Firm favourites with every audience

Kia-Ora Cup Squash Dept. 33 Rushworth St., London, S.E.1 WAT 3063

Production

by BILL EDWARDS

SO FAR this year Peter Sellers has made three films, produced a number of successful records and signed to play three more film parts next year. At the moment he is making 20th-Fox's "Mr. Topaze," preparing for his part in "Lolita" which follows immediately, and trying on hats for his next role as Napoleon.

As Mr. Sellers could not stand this inactivity, he elected to direct, as well as star, in, "Mr. Topaze," which is now filming at MGM. To give him something to do in his spare time.

He said: "I looked around and came to the conclusion I could make as big a mess of a film as anyone else. And get a credit for doing it."

"Seriously, there have been occasions in the past when I was not happy at the way either I, or the film, was directed. I wanted to be in the position where, if things went wrong, then I would have only myself to blame."

Sellers, whose previous direction experience was confined to the short "Running, Jumping and Standing Still" film, could have chosen an easier feature to mark his debut—a good part of "Topaze" is set in a French schoolroom, and involves lengthy sequences with children.

Eye for detail

He is approaching the subject with a close eye for detail. "I'm getting daily reports," he said, "of the odd things children do in school. From dive-bombing small insects with pens to the particularly hideous faces they pull for no particular reason. I shall use as many of these as possible for cutaways in the school sequences."

Or, of course, he could always use them for another short film called the "Fidgeting, Giggling and Can't Sit Still" film.

"Topaze," played by Sellers, is a French school-teacher with an amazing capacity for honesty and integrity. His classroom is hung with such simple messages as "There Is No Profit In Ill-Gotten Gains," or "Money Is The Root Of All Evil," and around these Topaze weaves homely little stories to prove their undeniable truth to the young French citizenry.

Later in the story he moves into the world of crooked French finance and finds, too late alas, that the messages were truer than he knew. In the words of shop-steward Fred Kite they

"reverberate to his detriment" and Topaze discovers there is indeed no happiness in ill-gotten gains.

Sellers is using an actor for his stand-in while setting up scenes so that he can perfect dialogue timing and position before moving to the other side of the camera.

"Topaze," based on Marcel Pagnol's stage-play, has been filmed once before, in the early thirties with Lionel Barrymore.

"For some reason," said producer Pierre Rouve, who adapted the play for the screen, "people were not ready to accept it at that time. Above all else 'Topaze' is a comedy, pure entertainment, but it does have a certain point of view and some simple conclusions for anyone who cares to make them."

"Three years ago, perhaps, I would not have been able to set up a subject like this. But today, I think, the time is right. Pictures like 'The Millionairess' showed that the public is more than ready to accept quality of theme, writing and performance—provided the picture still observes the accepted standards of entertainment."

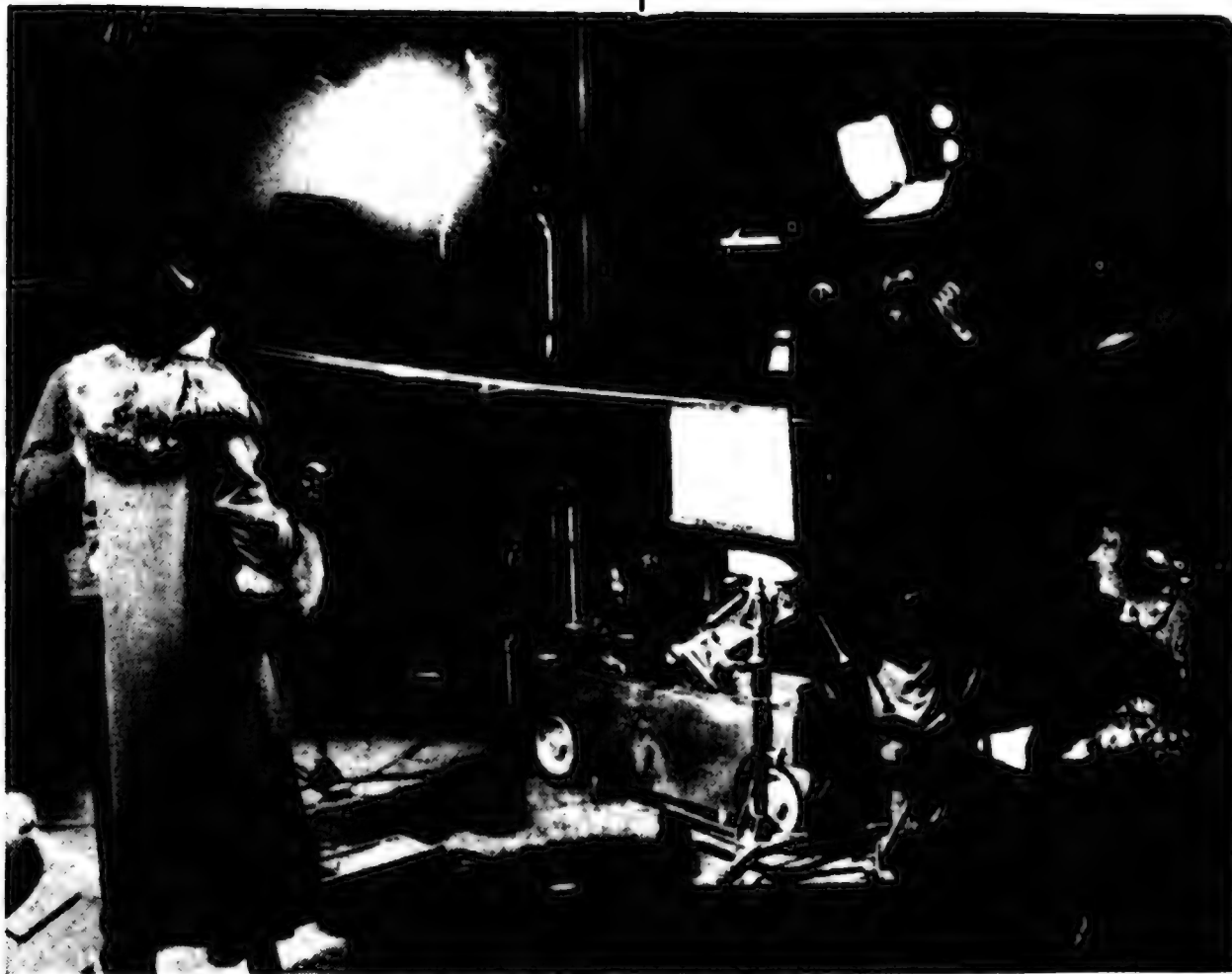
"In other words I do not believe in high-brow films, but very much in good films."

"Mr. Topaze" is the second time in six months that executive producer Dimitri de Grunwald, producer Pierre Rouve and Peter Sellers have come together—the last time was "The Millionairess". . . .

HAYLEY MILLS will star in the screen version of a novel written by her mother, Mary

OTHER SIDE . . .

Peter Sellers on the other side of the camera—directing his first feature, "Mr. Topaze" at MGM. Here, bearded and bespectacled he sets up a scene with Martita Hunt. Sellers also stars in this Dimitri de Grunwald production which is produced by Pierre Rouve for 20th-Fox release



Hayley Bell. It's called "Whistle Down the Wind" and will be the second production from Beaver Films, the company headed by Richard Attenborough and Bryan Forbes.

This will be one of a number of films going into Pinewood next year for Allied Film Makers release. Other titles include "The Man on the End of the Rope," based on Paul Townend's novel, which will be produced and directed by Guy Green, and two subjects from Relph-Dearden. "The Mind Benders," an original by James Kennaway and "Boy Barrett," written by Janet Green.

+ + +

ZODIAC FILMS—the production company headed by John Lemont and Leigh Vance—starts its first production on Monday, at Shepperton. It's called "The Frightened City" and is a tough, no-punches-pulled exposé of the protection racket in London.

Lemont will direct and co-produce with Vance

continued on page 24

Chambers & Partners Ltd

titles for feature and TV films

GER 0719

Exploiting new designs and
production techniques
Animation
Optical and special effects

STUDIO FILM
LABORATORIES LTD

71 DEAN ST LONDON W.1

Television

by TONY GRUNER

WHEN A JOINT deputation from the British Film Producers' Association and the Federation of British Film Makers met Sir Robert Fraser last week to discuss a quota for British tv film series, the Director-General of the ITA was in somewhat pensive mood.

I understand that he posed the question of whether there was any real demand for tv films, and suggested that the experiences of some of the contractors and the BBC through the use of tape and Ampexing seemed to indicate that there may not be a great deal of tv film production during the coming months.

Naturally, Sir Robert's remarks were strongly contested by members of the deputation, which included Robert Clark for Associated British Picture Corporation; Ralph Smart, representing Independent Television Corporation; Ian Warren, of Crestview, now completing a series at Elstree, and Arthur Watkins, president of the BFPA.

British quota

It seems clear that ITA will not support any proposal for an immediate British quota for tv films. On the other hand, the BFPA and Federation believe that unless there is a quota there is some danger that Sir Robert's prognostication may be correct.

Meanwhile, as if to prove Sir Robert's point, Associated Rediffusion has announced its plans to make an adventure series of 26 one-hour programmes called "Top Secret," which will replace "No Hiding Place" later next year. The programme contractor for London seems to have emulated the BBC in some of its proposals to get the series under way.

"Top Secret" deals with the adventures of a Secret Service man in South America. A film unit will be leaving for Brazil in February to spend five weeks shooting backgrounds and locations.

For export

The series has been planned far ahead with scripts being written now under Stephen Watts, although the first screening of "Top Secret" will not take place until August. The film material, shot in Brazil, will be "married" with the live sequences at Wembley studios and will be taped for export on the date of transmission.

Star of the series is William Franklyn, who made such a success of his part in the recent BBC serial scripted by Donald Wilson, "No Wreath for the General."

According to Ray Dicks, executive producer of "Top Secret," there will be the minimum amount of brutality and violence in this series,

which he hopes will have a John Buchan flavour to it. Dicks told me this week the idea really came from John McMillan, programme controller of A-R, who wanted to give a new slant to an adventure series with interesting backgrounds and the opportunity of leaving behind the Ruritania setting of some mythical European country.

"South America is so large, with so many little countries and unknown names that the continent is our oyster," Dicks said there had been one lesson that the company had learned from the BBC Maigret series. Instead of stockpiling the shows they would be taped one at a time so that there would be opportunities for changes in the format or presentation based on the reaction of viewers.

Dicks, who is also executive producer of the most popular detective series from ITV—"No Hiding Place," said: "This is what we did with the Lockhart show. Programmes have been taped, but there have been changes made throughout the series in line with our experience and reaction of viewers. I think the BBC, by taping their Maigret series so far ahead of transmission times, gave themselves little room to make any alterations to the show that are necessary."

This was no reflection on Maigret, which is a fine series, but there is no show that cannot benefit from changes.

+ + +

LAST WEEK the TAM ratings reported that for the first time in many months not a single week-end programme presented by ITV had reached a top ten position. The news to a certain extent confirms the report that has been circulating for several weeks that ABC and ATV are not winning the battle of the week-end ratings against the BBC.

On Saturday, usually a top viewing spot for television, the BBC's night shows begin collecting ratings at 6 p.m. with "Juke Box Jury," continue to get a few more with "Dixon of Dock Green," and gather momentum with the Warner Bros. Western, "Tenderfoot" until they reach the peak with the Perry Como show.

Against this barrage, ITV programmes like "War at Sea" and "Saturday Spectacular" are taking some tough punishment.

Progress

In response to a previous note in this column about the progress of the ABC-ATV campaign, I was approached by a leading executive of the latter company who suggested that the BBC progress was simply for that week and that the Corporation could not continue to hold the ratings in later weeks.

TAM, however, shows that the big ITV programmes like "Candid Camera" and "Saturday Spectacular" and the Sunday shows like Val Parnell's "Sunday Night at the London Palladium" and "Armchair Theatre" are not pulling in the viewers.

Either the public is spending its time or money somewhere else on Saturday or Sunday, or the BBC is making inroads into what has previously been an ITV stronghold.

General opinion seems to be that the reaction



At the Industrial Photographic and Television Exhibition, directors of Ardee Film Studios, Elstree, inspect the Gaumont-Kalce portable magnetic recording equipment on the Rank Precision Industries Stand: E. Freeman, M. Charles, of RPI, Mrs. Paul Goldin and Mr. Goldin

is a bit of both. More people are going to the cinemas as a result of the circuit policy of a six-day screening beginning each Sunday, but more people are also switching over to the BBC.

This must affect the spending habits of some of the big advertisers who in the past have struggled to buy time for the popular week-end schedules rather than the week nights.

Saturday and Sunday are clearly being beaten by Friday as the most popular viewing night of the week. At least four programmes are in the top ten during that evening: Granada's "Bootsie and Snudge," A-R's Somerset Maugham and "Take Your Pick" shows, and ATV's "Emergency Ward 10."

Second most popular viewing evening seems to be split between Monday with "Probation Officer" and the Dickie Henderson Show and Tuesday with "Play of the Week" and ATV's "Emergency Ward 10."

In fairness to ITV week-end contractors, it should be pointed out that these statistics only apply to the week ending November 20, but even the week before indicated there was only one week-end programme in the top ten. And that was "Sunday Night at the London Palladium" in the ninth position.

It is the week-day contractors, A-R and Granada, which are calling the tune for top viewing on ITV.

Photo-Cinema-Optique Biennale postponed

THE Third Biennale Internationale de Photo-Cinema-Optique, which should have taken place in Paris from April 15-24, 1961, has been postponed.

This decision has been made in order to comply with the wishes of manufacturers who feared that the dates originally opted for the Third Biennale were too near the recent "Photokina" and would raise financial and organisation difficulties for many firms.

The Biennale will now probably be held in the autumn of 1961.

● Louis J. Mannix, a former president of the SCMA, will talk about his tour of the U.S. and Canada when he addresses the British Kinematograph Society on toll-tv at the R. B. Institute, North Street, Leeds, on Friday.

DE LANE LEA

SOUND STUDIO

"Best in the Country"

GERard 3441

REVIEWS

—continued from page 10

Tunes of Glory

United Artists. British (A). Photographed in Technicolor. Featuring Alec Guinness, John Mills and Kenneth Welsh. Produced by Colin Lesslie. Directed by Ronald Neame. Screenplay by James Kennard. Director of Photography, Arthur Ibbett. Musical Director, Malcolm Arnold. 9,630 feet approx. Release January 9, 1961

FOR RIGHT and poignant Technicolor peace-time military melodrama. Adapted from James Hananaway's best-seller, it hinges on a bitter clash between senior officers of a famous Scottish regiment, one a hard-drinking ranker and the other a top-drawer martinet, and culminates in tragedy for both. The two entirely opposite views on military law, tradition and etiquette are strikingly expressed by Alec Guinness and John Mills, who share the high acting honours, but are not the play's sole concern. It also has a strong human interest and robust comedy, and the asides cunningly ease the tension as its story resolutely unfolds. Outstanding British booking.

Story.—During a rowdy mess party thrown by Lieutenant Colonel Jock Sinclair, brave, tough, liquor-loving ranker officer and acting CO of an historic Highland regiment, Lieutenant Colonel Basil Barrow, the new company commander, arrives. Barrow, whose grandfather once led the regiment, has an Eton, Oxford and Sandhurst background, is a stickler for discipline, and soon makes his presence uncomfortably felt. Barrow revives the regiment's dance for local dignitaries, but the officers get tight and revert to their wild ways. Barrow, victim of an unhappy marriage and growing paranoia, loses his temper and foolishly stops the proceedings. That night, Jock sees Morag, his motherless daughter, and Corporal Fraser, the regiment's handsome piper, together in a pub and strikes Fraser—a serious offence. He seeks comfort from Mary, his former mistress, an actress, but finds Charlie Scott, a major who claimed to be his friend, occupying her parlour. After a lot of wrangling, Barrow decides not to deal with the Jock-Fraser matter himself, but report it to Brigade. Later, Barrow realises that by shirking responsibility he has let his regiment and himself down and commits suicide. Jock, too, suffers mental torture and plans an absurdly ostentatious funeral for Barrow but, while he is explaining the details, his officers become aware that his mind has gone.

Production.—The picture tackles its provocative theme with tremendous insight and skill and rams home its point in circumstances that will hold the majority of audiences. Alec Guinness sandy-haired and adopting a thoroughly convincing Scottish accent, magnificently portrays the rough, unloved, though likeable, CO, Jock, and John Mills is no less effective as the lonely, hide-bound Barrow, who longs to be popular, yet finds it difficult to unbend. Each scores individually and the two share many memorable sequences. Dennis Price is in his element as Scott; Mary Walsh has her moments as faded actress Mary; and Susannah York and John Fraser make the most of the conventional love interest between Morag and Fraser. The other officers' divided loyalties heighten its drama, while conviviality in the mess and the "local" furnishes apt light relief. Barrow's suicide has immense emotional impact, but the preparations for his funeral are overlong. No matter, "Tunes of Glory" is a considerable box-office achievement.

Points of Appeal.—Powerful story, brilliant acting, big stars, resourceful direction, humanistic atmosphere and detail, novel bagpipe accompaniment, polished dialogue, title and Technicolor.

Circle of Deception

Twentieth Century-Fox. British (A). CinemaScope. Featuring Suzy Parker, Bradford Dillman and Harry Andrews. Produced by T. H. Morahan. Directed by Jack Lee. Screenplay by Nigel Balaban and Robert Munsel. Director of Photography, Gordon Dines. Musical Director, Dock Wain. 8,971 feet. Release January 30, 1961

and deeply moving World War II

espionage melodrama. Photographed in CinemaScope, it's about a young Canadian officer who is specially selected by British Intelligence to hoodwink the Nazis prior to the Allies' landing in Normandy, and ironically completes the mission because of peculiar flaws in his character. It poses a ticklish problem—whether it is right to sacrifice one man to save a number—but clearly answers in the affirmative. There are, however, many heart-searing and gripping situations, finely acted and skilfully directed, before it arrives at its harsh, yet inevitable conclusions. First-rate British booking.

Story.—Just before the Allies land in Normandy, the Germans pounce on a Resistance group, but one of the Maquis escapes and alerts British Intelligence. Captain Rawson, an M15 chief, decides to feed the enemy false information and psychiatrists inform him that Paul Raine, a Canadian lieutenant who speaks French fluently, is the man for the job. Lucy Bowen, an attractive ATS officer, is ordered to cultivate Paul's friendship and study him. She and Paul fall for each other, but during an air raid Paul shows signs of nerves and Lucy, duty bound, reports the incident to Rawson. Dropped over Normandy with instructions to contact the Maquis, Paul carries a cyanide pill in case of emergency. He is soon arrested by the Gestapo and tortured, but determines to kill himself rather than reveal invasion plans, little knowing that his information is phoney. He bites on the pill, but it isn't lethal, the shock causes him to blab and he fears he has failed his country. Shortly afterwards, he's freed by the Maquis, receives the MC, and goes to Tangier. Thoroughly dispirited, he drinks heavily, but Lucy, also conscience-stricken, finds Paul and tells him the truth. He rages against her, but finally understands and the two start life anew together.

Production.—The picture lifts the lid off M15 and reveals in fascinating and thrilling detail how reluctant heroes are made. Bradford Dillman puts tremendous feeling into his part and wins much sympathy as the duped Paul. Suzy Parker contributes a sensitive portrayal as Lucy, the girl who has to deceive her lover, and Harry Andrews is every inch the uncompromising, though human, brass-hat, Rawson. Its supporting types, too, are sharply etched. The tale, told in one mighty flashback, opens in post-war Tangier and the training and briefing of spies, tender romantic scenes between Paul and Lucy, and sequences showing the agony experienced by Paul when he discovers he can't escape from Nazi torture without squealing pattern into touching and stark stuff as it speeds to its "this is where we came in" ending. Atmosphere convinces and the dialogue is smooth. In all, a compelling woman's and arresting war film.

Points of Appeal.—Gripping and poignant narrative, flawless characterisation, stars, strong feminine angle, expert presentation, title and CinemaScope.

The Miracle

Warner-Pathe. American (U). Technirama. Photographed in Technicolor. Featuring Carroll Baker, Roger Moore and Walter Slezak. Produced by Henry Blanke. Directed by Irving Rapper. Screenplay by Frank Butler. Director of Photography, Ernest Haller. Original Music by Elmer Bernstein. 10,930 feet. Release December 26, 1960

LARGE-SCALE Technirama and Technicolor religious melodrama. Freely adapted from Karl Vollmoeller's play, triumphantly staged by Max Reinhardt in London and New York at the turn of the century, it concerns a postulant who, putting the call of the flesh before her spiritual obligations, deserts a Spanish convent, brings disaster to many and then again sees the light. The acting is a trifle uneven, but the film's sentiments are nothing if not catholic, and it contains many vivid, sharply contrasted vignettes. Its appeal to the "gods," let alone its title and star values, gives it box-office edge. Very good popular booking.

Story.—In the early 1800's, British Dragoons ride into Miraflores, a happy Spanish valley, which, according to legend, will flourish as long as a Madonna statue remains erect in the convent chapel. Captain Michael Stuart, the Duke of Wellington's handsome nephew, is wounded by Napoleon's marauders and Teresa, a novice, tends him. The two fall for each other and when

Michael leaves Teresa follows him. At the same time, the Madonna mysteriously disappears from her pedestal. Failing to contact Michael, Teresa joins a gypsy band, led by La Roca, a fiery matriarch. Believing Michael to be dead, Teresa agrees to marry Guido, La Roca's eldest son, but on the wedding morning, Carlitos, Guido's jealous brother, kills Guido, and La Roca shoots Carlitos. Aided by Flaco, a gypsy musician, Teresa escapes to Madrid: Cordoba, a famous bullfighter, is infatuated by her and Casimir, a wealthy old aristocrat, makes her a stage star. Teresa tells Cordoba she doesn't love him and he, dispirited, dies in the bullring. Convinced that all her admirers are fated, Teresa abandons Madrid and becomes the toast of Europe's capitals. In Brussels, on the eve of the Battle of Waterloo, she meets Michael again and he informs her that drought has hit Miraflores. Contrite and fearing for Michael, Teresa returns to the convent, the Madonna is magically restored, thunder rolls and torrential rain saves the valley.

Production.—The picture, which compels its heroine to run the full gamut both ways, has neither the dignity nor the lofty spiritual overtones of "The Nun's Story," but what it lacks in integrity it gains in lavish spectacle. Carroll Baker's acting ability is limited and her voice grates, but she's physically attractive and displays terrific stamina as Teresa. Roger Moore cuts a dash as Michael, and Katina Paxinou and Walter Slezak seize their chances as La Roca and Flaco, but the rest merely represent cardboard characters. The director leaves little to chance or the audience's imagination, but the highlights, which include gypsy carousing, bullring activity, night club and theatre scenes, the ball before Waterloo and the battle itself, are vivid and keep the interest held. The bizarre, incense-burning kaleidoscope is, in short, artfully geared to intrigue and thrill the masses.

Points of Appeal.—Crowded, eventful tale, box-office title and stars, spectacle, Technirama, Technicolor, U certificate and obvious exploitation angles.

The Man Who Was Nobody

Anglo Amalgamated. British (U). Featuring Hazel Court, John Crawford and Paul Eddington. Produced by Jack Greenwood. Directed by Montgomery Tully. Screenplay by James Eastwood. Director of Photography, Francis Chagrin. Musical Director, Bryan Rhodes. 5,220 feet. Release December 26, 1960

PINT-SIZE crime melodrama, freely adapted from an Edgar Wallace novel. Set in London, it describes a comely young woman investigator's rough and tumble with mysterious crooks. The leading characters, competently portrayed, are skilfully deployed against convincing backgrounds, and the surprise ending is spectacularly sprung. Incidentally, its signature tune, "Man of Mystery," has already reached the hit parade. Very good British "second."

Story.—James Tynewood, a wild young man-about-town, passes a dud cheque for a diamond ring. The police are anxious to interview him and so is Mr. Vance, a solicitor, who wants to give him a message that "South Africa Smith is coming." Vance hires Marjorie Stedman, an attractive private eye, to trace the missing man. Later, Tynewood is found murdered and a hefty chap, describing himself as South Africa Smith, contacts Marjorie. He, too, is seeking Tynewood and joins a gambling party run by Fritz Reuter, a rogue. Smith loses and gives Reuter a diamond as collateral, but subsequently recovers his losses. Wanting the diamond, Reuter draws a gun on Smith, but Smith overpowers him. It is then disclosed that Reuter killed Tynewood, Smith's scoundrelly half-brother, and Smith is the real Tynewood.

Production.—The picture not only leads its audience up many an exciting garden, but also

DE LANE LEA

SYNC SOUND ON LOCATION

WITH PERFECTONE

HIRE TERMS—GERARD 8105

pulls a thrilling fast one at the finish. Hazel Court makes a comely and courageous Marjorie; John Crawford is a manly Smith and Paul Eddington does his stuff as the suave, vicious Reuter. The rest, too, convince. There is only slight love interest, but the comedy touches are neat and beatnik and gambling parties bring the tale up to date.

Points of Appeal.—Taut story, talented and popular players, slick direction, title, signature tune, handy footage, quota ticket and U certificate.

Counterfeit

Twentieth Century-Fox. American. (U) Featuring Luciana Paluzzi, Paul Burke and Cesar Romero. Produced by Herbert Swope, Jr. Directed by Charles R. Rondeau. Screenplay by Michael Pertwee. Director of Photography, Wilfrid M. Cline. Musical Director, Leonard A. Enbel. 4,440 feet. Release January 2, 1961

SUSPENSEFUL and colourful romantic crime melodrama, unfolded on the Riviera. It tells how a beautiful young Frenchwoman helps the American Treasury bust a vicious counterfeiting racket. The international players look and act their parts, while appropriate backgrounds enhance the thrilling malarky's Continental flavour. Definitely a piquant and exciting capsule. Good "second."

Story.—Robbie Robertson, an American agent operating in France, enlists the aid of Simone Genet, a lovely singer, to track down counterfeiters. Simone, posing as a rich countess, attracts the gang's attention by deliberately tossing phoney dollar bills about at the "tables." Alberti, the unscrupulous Casino manager, wants to do a deal, but Simone says she'll only negotiate with the brains behind the outfit. Thugs try to force information from Simone, but she escapes and runs into the arms of Ferri, a handsome newspaper proprietor. Later, he turns out to be the master crook and Simone, using a small transmitter, alerts Robbie. Ferri gets wise and points a gun at Simone, but Robbie saves her in the nick of time.

Production.—The picture is not an expensive job, yet it revolves around a casino that obviously caters for the elite. Luciana Paluzzi, who has poise and a fascinating accent, makes a seductive and courageous Simone; Paul Burke is a manly Robbie, and Cesar Romero does his stuff as suave villain Ferri. Its supporting cast, too, registers. The salient situations have tension, there are intriguing, yet innocuous, touches of sex, and the climax is showmanlike.

Points of Appeal.—Snappy story, first rate cast, plush upholstery, hectic finale, provocative title and handy footage.

The Gargon Terror

Grand National. American. (X) Featuring David Love, Dawn Anderson and Bryan Grant. Produced, Directed and Written by Tom Graeff. 7,869 feet. Release not fixed

SCIENCE-FICTION horrific. It concerns an unwelcome outer space visitor who sees the light, partly reflected from a pretty girl's eyes, sacrifices himself and saves our earth from destruction. The plot, which embraces an inevitable beast, has flaws and the acting is uneven, but a pistol, projecting a ray that immediately reduces the receiver to a skeleton, sparks off shrewdly spaced thrills. Reliable secondary hall gimmick offering.

Story.—Thor, a tough individual, arrives on earth by space-ship. He and his outfit are ordered to let loose a deadly beast called the Gargon, which rapidly puts on weight and mul-

tiplies. Derek, Thor's aide, reads the Good Book and revolts against world annihilation. He leaves his comrades, pursued by Thor, who carries a ray gun that can disintegrate people. Later, Derek meet Betty Morgan, a comely wench, and the two fall for each other. Meanwhile, Thor destroys all who cross his path, but ultimately the high-minded Derek liquidates Thor, rubs out the Gargons, now really troublesome, and prevents other hostile space-ships landing here. He dies in the process.

Production.—The picture doesn't make a striking contribution to romantic- or science-fiction, but the accurate shooting of the trigger-happy Thor should amuse, as well as throw a scare into the unsophisticated. Dawn Anderson is adequate as Betty and David Love registers as Derek, but the rest, and that includes the monsters, which look like inflated lobsters, are pretty ribby. With all its faults, the film can't be accused of being either spineless or boneless.

Points of Appeal.—Chills, title and obvious exploitation angles.

Manbeast

Grand National. American (A). Featuring Virginia Maynor, Tom Maruzzi and George Skaff. Produced and Directed by Jerry Warren. Screenplay by B. Arthur Cassidy. Director of Photography, Victor Fisher. Musical Director, Josef Zimanich. 5,800 feet. Release not fixed

MOUNTAINEERING melodrama, with a mystery element. It covers a trek through the Himalayas in search of the Abominable Snowman, and ends, or rather freezes, on a hectic and happy note. The story is pretty thin, the players lack polish and the Abominable Snowmen sport ill-fitting "fur coats," but realistic "climbing" thrills, plus impressive mountain panoramas, keep its modest end up. Passable small hall stunt offering.

Story.—Connie Hayward, a determined young woman, and Trevor Hudson, her friend, learn that Connie's brother, Jim, scouring the Himalayas for the Abominable Snowman, must not endure high altitudes. They hasten to warn him and contact Steve Cameron, an American, and Dr. Erikson, the safari's leader, but Jim and Varga, a guide, are missing. Later, Varga appears, Snowmen attack and Hudson gets killed. It then transpires that Varga, part-Snowman, is intent upon improving the Yeti breed. For this purpose, he kidnaps Connie, but, following another murder, Connie is rescued unharmed and Varga hurls to his death. Connie and Steve then name the happy day.

Production.—The picture's a slow starter, but once it is clear that Varga and the Snowmen are for the high jump it, paradoxically, creates some suspense from the obvious. Virginia Maynor is no great shakes as Connie; and George Skaff makes a very stereotyped villain as Varga; but Tom Maruzzi is not too bad as Steve. The exteriors, finely photographed, are authentic, and the musical score is appropriate.

Points of Appeal.—Topical and exploitable subject and arresting title.

Death Comes from Outer Space

Archway. Franco-Italian (U). Featuring Fiorella Mari, Madeleine Fischer and Paul Hubschmid. Produced by Guido Giambartolomei. Directed by Paolo Heusch. 7,406 feet. Release not fixed

THRILL-PACKED Franco-Italian science-fiction melodrama, spoken in English. It concerns a rocketship, launched under international auspices, that gets off beam and puts the earth in terrifying jeopardy before danger is miraculously averted. The characters are sharply drawn and it has a number of touching domestic and romantic asides, but it is its clever technical presentation, rather than human interest, that rivets attention. Up-to-the-minute "Boys' Own Paper" it will intrigue industrialites and the satchel club trade. Good mass entertainment.

Story.—American, Soviet and British scientists pool their resources and successfully launch an atomic rocket from a site in Australia. John MacLaren, a young man, is the pilot, much to the anxiety of his wife, Mary, and small son, Dennis. The missile swerves from its course, but John parachutes to safety. Later, the rocket

crashes into the sun and asteroids root towards the earth. It looks as if the world has had it, but, following tidal waves, fires and the stampeding of animals, the scientists decide to aim missiles at the asteroids and disperse them. The manoeuvre pays off, and the universe breathes again.

Production.—The picture, which is a plausible and suspenseful tale, has fine atmosphere and detail. Paul Hubschmid registers as John, Fiorella Mari is an appealing Mary, and Madeleine Fischer and Ivo Garrani are a sound supporting cast. Its concluding chapters are buttressed by "On The Beach" sentiment, but although this heightens feminine interest it's the vividly realistic scientific paraphernalia and seat-edge penultimate thrills that give it a vital lift. Lastly, a word for the expertly dubbed English dialogue.

Points of Appeal.—Headline story, shrewdly chosen players, resourceful direction, impressive staging and photography, title and U certificate.

L'Avventura (The Adventure)

Mondial. Italo-French (X). Featuring Gabriele Ferzetti, Monica Vitti and Lea Massari. Direction and Screenplay by Michelangelo Antonioni. Director of Photography, Aldo Scavarda. Musical Director, Giovanni Fusco. 13,050 feet. approx. Release not fixed

ITALO-FRENCH romantic melodrama with English sub-titles. It's about a young man and woman who develop a strong affinity while searching for the former's missing fiancée, the girl's best friend. The characters are cleverly drawn and the director makes the most of the Aeolian and Sicilian backgrounds, but the tale's inconclusive, as well as interminable. The film will tax the patience and the stamina of all but intrepid highbrows. Strictly art house stuff.

Story.—Anna, daughter of an ex-ambassador, her architect fiance, Sandro, and her friend, Claudia, are members of a party cruising round the Aeolian islands. Anna mysteriously disappears, and Claudia and Sandro are attracted to each other while looking for her. Sandro and Claudia seek Anna in Palermo, and one night Sandro fails to return to his and Claudia's bedroom. She finds him embracing a tart and Sandro, disgusted with himself, rushes away. Claudia follows and forgives him. What's happened to Anna? Who knows or cares?

Production.—The picture, a classic example of the saying "too much of a good thing," has intriguing types, a director bubbling over with ideas, and superb settings, but never ends. Monica Vitti is a bewitching Claudia, Gabriele Ferzetti has quite a way with him as Sandro, and Lea Massari seizes her chances as Anna, but none succeeds in keeping the interest at concert pitch. Moreover, no plausible explanation is given for Anna's disappearance and to expect average audiences to form their own conclusions after 145 minutes running time asking the impossible.

Points of Appeal.—Cast, scenery and sex.

Shorts

British Lion

A PLACE FOR GOLD. (U). 3,180 feet. Produced and directed by Basil Wright. Eastman Color.—An impressive film about gold and silver—how it is tested, fashioned, hallmarked, and many of its other interesting facets. It is necessarily slow in pace, showing the painstaking examples of gold and silverware to advantage. The story of an apprentice receiving his freedom at Goldsmith's Hall, is the thread which binds the whole together. Very good.

A IS FOR ARCHITECTURE. (U). 286 feet. Produced by Tom Daly and Colin Daly. Colour.—From the pyramids of Egypt to the of present-day America the pattern of architecture is followed. Clever camera work entirely on a series of still pictures. Good but at times overpowering. Good F.W.R.

DE LANE LEA

WORLD FAMOUS FOR
DUBBING & POST-SYNC

GERard 8105

REMEMBERS' NEWS

—continued from page 18

National tie-ups for
Anglo's 'No Kidding'

ANGLO AMALGAMATED has arranged two national tie-ups for the new Peter Rogers comedy "No Kidding" scheduled for general release on the ABC Circuit on December 26.

The tie-ups are with the National Milk Publicity Council—sponsors of the "drink a pint" campaign—and with the New Zealand Products Marketing Commission, which publicises "Anchor" New Zealand Butter.

Colourful posters for the milk tie-ups, size 20in. x 15in., carrying a road safety slogan "Drive Safely on Milk" and a scene from "No Kidding" are to be distributed to dairies, road safety organisations, factory canteens, restaurants, milk bars, etc.

The "Anchor" New Zealand Butter poster also showing a scene from "No Kidding" is in full colour and will be distributed on a nationwide basis covering all dairies, grocers, supermarkets, etc.

Both posters are obtainable free from Anglo.

'Beat Girl' scores
in provinces

RENOWN'S "Beat Girl" is reported to be continuing its success on pre-release in the provinces after drawing record crowds during its run at the London Pavilion. It goes on circuit release in London this weekend.

Renown claims the picture is doing bigger



Fred Thomas and Harold Boodson are continuing their nation-wide tour of Rank FD branches. Seen here from left to right are: M. Land, Leeds manager; Mrs. I. Newton; Mr. Boodson; G. Hylton; H. Bell, Whincup Circuit; P. Jacobs, Leeds salesman, and J. Tidswell, of the former Strand, Hull

business than its previous film "Dentist in the Chair" at situations in Southport, Blackpool, Brighton, Bournemouth, Liverpool and Leicester.

Rank 15th anniversary
in Netherlands

THE 15th anniversary this month of the showing of Rank films in the Netherlands is recorded in a booklet, published by Rank FD (Holland), containing synopses and stills from forthcoming releases.

The company's operations in the Netherlands started at the end of the war when films were delivered from Belgium in military vehicles and, when no other transport was available, on bicycles.

After the liberation, Emil van Buren joined the company, and in 1957 took over as managing director.

Leslie Phillips goes
to charity premiere

THE Peter Rogers' comedy production "Watch Your Stern" released by Anglo Amalgamated was screened at the Regal Theatre, Portadown, Northern Ireland, on Friday at a Charity Premiere held under the auspices of the Variety Club of Great Britain.

The star of the picture, Leslie Phillips, travelled to Portadown for a personal appearance in connection with the screening.

Record in Glasgow

"THE GREEN MARE'S NEST," produced and directed by Claude Autant-Lara and distributed by Cross Channel, broke all house records during its first week at the Classic, Glasgow.

This Christmas Give Your U.S. Colleagues A TASTE OF BRITAIN'S FINEST PRODUCTION

Now, thanks to the jet-age

SCOTCH SMOKED SALMON

can be flown from doorstep to doorstep within hours

WHOLE SIDES £15.0.0d. EACH

(including air shipment to the door; average weight 6 lbs.)

Complete instructions for slicing, serving and storing are included, also gift cards where required. Scotch Smoked Salmon keeps for weeks in the refrigerator, and remember how your U.S. friends raved about it when they were here.

IDEAL FOR PERSONAL OR BUSINESS GIFTS

Ensure delivery in time for Christmas and send your order now, to:

PETER PRIME LTD., 55 Farringdon Street, London, E.C.4

together with cash or cheque, and gift list.

**DOOR-TO-DOOR DELIVERY WITHIN THE METROPOLITAN RADIUS OF NEW YORK,
CHICAGO, SAN FRANCISCO AND LOS ANGELES ONLY.**

PRODUCTION—continued from page 19

who wrote the original screenplay. Stars of this Anglo Amalgamated release: Herbert Lom, John Gregson, Sean Connery, Alfred Marks—in his first dramatic role—Yvonne Romaine.

The production supervisor is Clifton Brandon.

+ + +

THE SPECULATION is over. Peter O'Toole will now definitely play the title role in Sam Spiegel's "Lawrence of Arabia." This Columbia release starts filming next February in Jordan, in colour and 70-mm. wide-screen.

Jordan is the original locale of "Seven Pillars of Wisdom," Lawrence's own classic account of war in the desert on which the script is based.

Spiegel and director David Lean are now making a final selection of shooting sites.

The casting of O'Toole ends several months of name-dropping rumours. At one time Albert Finney looked set to play the role. O'Toole's only previous film part was that of the Scots Guards' officer in MGM's "The Day They Robbed the Bank of England."

+ + +

INSTALLED at Shepperton: a £1,000 fibre-glass spray gun in the plasterer's shop, which brings a new technique to studio moulding.

Explains construction manager Jack Bolam: "The machine is fed with resin and lengths of fibre glass which are automatically shredded, mixed and sprayed on to the mould."

The new material, it is claimed, cuts costs, can be nailed, is impervious to weather and will not chip or crumble. There are no storage problems, it is lighter than plaster and is cleaner, quicker and easier to work with.

+ + +

IN WHAT is, I am told, the first lecture of its kind, J. C. Baker, manager of J. D. Chambers and Partners Ltd., spoke at the May Fair Hotel last week to the Society of Typographic Designers, on "Typography for Film."

In two parts, the lecture first covered the designing and production of legends, and animated titles for television commercials.

The second part illustrated the potentials and the present trends of design for feature titles, using examples by Saul Bass and Maurice Binder, showing the development and ever-widening influence that graphic design is having in feature film production.

Mr. Baker said: "The whole output by the

film industry reveals only a minority interested in applying professional standards of typographic design normal in other professions . . . but the tv producer is becoming increasingly aware of the necessity for typographic finesse . . . and the feature producer begins to show more and more willingness to explore avenues of graphic design for his titles and for his publicity."

The material shown was loaned by United Artists, Columbia, J. Arthur Rank Productions, James Hill Productions, Hammer, J. Walter Thompson Ltd., W. S. Crawford Advertising Ltd., Eric Garrett Associates, Pearl and Dean Ltd., and Batten, Barton, Durstine and Osborne Ltd.

+ + +

"CARRY ON REGARDLESS," fifth in Peter Rogers' "Carry On" series for Anglo Amalgamated, started production at Pinewood on Monday. Gerald Thomas directs from Norman Hudis' screenplay.

Picture sports one of the best-known casts yet—Sidney James, Ken Connor, Charles Hawtrey, Bill Owen, Joan Sims, Kenneth Williams, Liz Fraser and a supporting cast including Terence Longdon, Esme Cannon, Sidney Tafler, Eleanor Summerfield, Julia Arnall, Joan Hickson, Mollie Weir, June Jago, Fenella Fielding, Victor Maddern, Nicholas Parsons and Cyril Chamberlain.

Basil Keys is the associate producer, Alan Hume lights, and the art director is Lionel Couch.

+ + +

MID-CENTURY'S "The Treasure of Monte Cristo" has returned to Pinewood following four weeks locations in Southern Italy. Bob Baker and Monty Berman produce and direct this Eastmancolor-Dyaliscope production for Regal release.

Heading the cast are Rory Calhoun, John Gregson, Gianna Maria Canale, Peter Arne and Patricia Bredin.

+ + +

THEATRECRAFT FILMS, the production set-up associated with Twickenham Studios, started its first production on Monday. It's called "Dangerous Afternoon," is for Bryanston release and stars Ruth Dunning, Nora Nicholson and Joanna Dunham.

Guido Coen produces and the director is Charles Saunders.

SHOOTING NOW

ABPC ELSTREE.—"The Naked Edge" (United Artists), producers George Glass and Walter Seltzer, director Michael Anderson; "A Taste of Fear" (Hammer for Columbia), producer Jimmy Sangster, director Seth Holt; "The Pursuers" (tv series), produced by Ian Warren.

BEACONSFIELD.—"A Very Important Person" (Independent Artists for Rank), producers Julian Wintle and Leslie Parkyn, director Ken Annakin.

BRAY.—"Shadow of the Cat" (BHP for U-I), producer Jon Penington, director John Gillling.

MERTON PARK.—"Clue of the New Pin" (Anglo Amalgamated), producer Jack Greenwood, director Allan Davis (Edgar Wallace story).

MGM BOREHAM WOOD.—"Topaze" (Dimitri de Grunwald for 20th-Fox), producer Pierre Rove, director Peter Sellers.

NEW ELSTREE.—"Part Time Wife," producer The Danzigers, director Max Varnel; "What Every Woman Wants," producers The Danzigers, director Ernest Morris.

PINEWOOD.—"Cleopatra" (Fox), producer Walter Wanger, director Rouben Mamoulian; "Treasure of Monte Cristo" (Tempean for Regal), producers Bob Baker and Monty Berman, director Bob Baker. "Carry on Regardless" (Beaconsfield for Anglo Amalgamated), producer Peter Rogers, director Gerald Thomas.

SHEPPERTON.—"Weekend With Lulu" (Hammer for Columbia), producer Ted Lloyd, director John Paddy Carstairs. "Spare the Rod" (Bryanston), producer Victor Lyndon, director Leslie Norman.

WALTON.—"Rag Doll" (Mancunian for Butchers), producer Tom Blakeley, director Lance Comfort.

'Cimarron' premiere in Oklahoma city

THE WORLD premiere of MGM's "Cimarron" will be held in Oklahoma city tonight (Thursday). Following its premiere, the production will open in the New Year in a selected group of cities as a road-show attraction.

"Cimarron" was produced by Edmund Grainger. It stars Glenn Ford, Anne Baxter, Arthur O'Connell, Robert Taylor and Mercedes McCambridge. Anthony Mann directed.

Release date for 'Crowded Sky'

WARNER-PATHE'S airline drama "The Crowded Sky" goes on general release on December 12. Produced by Michael Garrison and directed by Joseph Pevney, the film stars Dana Andrews, Efrem Zimbalist, Jr., John Kerr, Anne Francis, Troy Donahue, Rhonda Fleming and Keenan Wynn.

YOUR FILMS

—continued from page 11

finished comfortably on the right side. It got over with practically all types of audiences.

+ + +

THE British Lion "X" certificate "double bill," "The Mobster" (CinemaScope) and "City of the Dead" (British), took a flyer. Well, now's the time for it, before the kids start coming home.

+ + +

THE latest Hammer horrific, "The Two Faces of Dr. Jekyll" (Columbia—Megascopes—British), didn't quite pull it off. It definitely clicked in industrial halls, but met some sales resistance in better class situations. But have no fear if your theatre caters for the crowd.

+ + +

SO FAR there's been no mad rush for "Surprise Package" (Columbia—British), despite its imposing cast. And I'm not surprised, for satire is always a heavy box-office risk.

+ + +

"HOME FROM THE HILL" (MGM—CinemaScope) didn't do much in London, but it's come into its own now that it's released the provinces. Other MGM winners are "The Giant of Marathon" (Dyaliscope—Italian) and "The Time Machine" (Metroscope). And if you go in for "hard ticket" films, then don't leave out "Gigi" (CinemaScope). The gay French musical has taken on a new lease of life.

TRADE SHOWS LONDON

December 5: Suspect. British Lion. Studio One. 1.30 a.m.

December 6: Blitz on Britain. British Lion. Studio One. 10.30 a.m.

December 7: Can-Can. 20th Century-Fox. Carlton. 10.30 p.m.

December 8: Jungle Cat; The Hound That Thought He Was a Raccoon. Disney. Studio One. 1.15 a.m. The Final Dream. 20th Century-Fox. Own Theatre. 2.30 p.m.

Showmanship

—by FRANK HAZELL

The Gazebo

Gazebos are few and far between, but Leslie Grou, manager of the Regal, Woolwich, knew where to find this one at Crooms Hill, Greenwich. He used it to good advantage in his campaign for "The Gazebo." Here he is with his assistant manager, Anne Hartley, after presenting a Gazebo Cup to Edward McCarthy of Plumstead (second from right) for sending a pigeon from Weymouth to Woolwich faster than any other local fancier. Also in the picture is Walter Pope, a local pigeon trainer



THE COMPANY OF SHOWMEN

His speciality is street stunts

F. A. CONNETT, Gaumont, Weymouth, makes stunts one of his specialities. For "The Apartment" he had his usual batch of sandwich board men, travelling lettered suitcase, barrow, and a young lady carrying an outsize bouquet of artificial flowers with film and theatre tails attached to the ribbon.

Key take-aways were left on tables in restaurants and bars.

Don Clarke, Odeon, Derby, is also making a drive to interest old age pensioners in a regular visit. All branches of the old people's clubs have been contacted and the YMCA and club secretaries have been assisting in the distribution of the "Are You Lonely?" leaflets.

For "Sons and Lovers," Mr. Clarke gained fine press mentions. Some relatives of D. H. Lawrence were invited to the theatre and this gained editorial space.

I. Moss, Gaumont, Luton, gained useful press on Children's Club through some of the

members decorating their own club room—pictures of the boys in their overalls hard at work were published. The reaction to such reportage is demonstrated by the fact that a reader who saw the picture sent along a large television-radiogram, which she was not using, for the use of members.

Members of the Children's Club at the Odeon, Darlington, manager A. E. Dawson, gained fine press coverage on a good turn they provided. They helped pick an apple crop from trees in an orchard. Any old age pensioner who asked at the theatre could receive a bag full.

In some areas composite pages are quite easy to sponsor and Edinburgh is not among the most difficult of towns. Nevertheless, to get five full pages is an achievement. J. A. Brown, Gaumont, Edinburgh certainly saw that "Suddenly, Last Summer" did not suffer through the lack of press mentions.

NEW MEMBERS

The following are enrolled in the "KINE." Company of Showmen:

- G. B. Barbour, A/M, Regal, Gt. Yarmouth.
- W. E. Brooker, Odeon, Dagenham.
- G. Clark, Majestic, Newcastle upon Tyne, 4.
- C. P. W. Meggison, A/M, Odeon, Blackpool.
- S. E. Parnham, Odeon, Alfreton.
- J. D. Payne, Gaumont, Holloway.
- L. H. Pigg, A/M, Haymarket, Newcastle upon Tyne.
- K. Smith, New Cinerama, Glasgow.

HONORARY LIFE MEMBERS

- M. A. Knee, manager of the Regal, Birmingham, 21, has been enrolled as Life Member No. 350.

SEALS OF MERIT

- P. Levine (first), Savoy, Stoke Newington. (Life Member No. 273.)
- P. C. Stevenson (first), Rialto, Salford, 7. (Life Member No. 341.)
- L. H. Crate (fourth), ABC, Dunstable. (Life Member No. 252.)
- L. F. Holman (fourth), ABC, Streatham. (Life Member No. 151.)
- A. G. Cattell (fifth), Regal, Torquay. (Life Member No. 213.)
- J. E. Browne (seventh), Odeon, Yeovil. (Life Member No. 94.)

A competition was run in conjunction with these "composites" and still further editorial on the film made blanket press coverage.

W. A. C. Hall, Capitol, Cardiff, could not have found a better platform for a contest for "Suddenly, Last Summer" than one in which readers were asked to give details of what they considered the best summer holiday, the use of a scooter had to be included, and one was given as the main prize.

The press gave fine support to the contest and added to the story serialisation an extensive general editorial on the film itself, the campaign was aimed at the homes of the thousands of readers which the local press reaches.

Fire prevention

B. Goldthorpe, Odeon, Stockton, had press mention for the exhibition on fire prevention he staged at his theatre in conjunction with the local council.

These joint theatre and local authority efforts are very good public relations for the cinema, and at the same time help in very necessary propaganda.

J. V. Allgood, Empire, Mansfield, mounted a special gala opening for "Sons and Lovers," at which the main guests were the Mayor and Mayoress. Miners in their pit clothes and yellow helmets mounted a guard of honour and, as Lawrence's story is about life in a Nottinghamshire mining community, this special mounting at Mansfield was most appropriate.

A most comprehensive and interesting exhibition was arranged by Don Dean, Gaumont, Smethwick, on the work of the Police in conjunction with his screening of "Never Let Go."

The display covered various aspects of crime prevention and many modern burglar-proof gadgets available to householders.

The Showman also commends...

Figures in parentheses indicate number of credits

AMERENA, P. C., Odeon, Ramsgate: Crack in the Mirror. **Allen, H. J.**, ABC, Golders Green: Hercules Unchained. Ice Palace. Children's club (3). **Askew, M.**, Odeon, Kenton: The Brides of Dracula. One Foot in Hell. Piccadilly Third Stop. It Started in Naples (4). **Ackroyd, R. S.**, Odeon, Newton Abbot: The Apartment. **Andrews, K.**, Odeon, Kings Wood: The Savage Innocents. Crack in the Mirror. Toby Tyler (3). **Adams, H. W.**, Odeon, Godalming: Kidnapped. White Wilderness (2). **Allen, D. E.**, Odeon, Coventry: Kidnapped. **Allen, S. G.**, Roxy, Glasgow: Doctor in Love. **Affolter, L. M.**, Odeon, Crewe: Never Let Go. **Aspden, W. W.**, Odeon, Blackburn: Doctor in Love. Never Let Go (2). **Amies, A. G.**, Broadway, Peterborough: The Last Days of Pompeii. **Allgood, J. V.**, Empire, Mansfield: Five Branded Women. The Bellboy. The Last Days of Pompeii. Public relations (4). **Alexander, R.**, Odeon, Bilston: In the Nick. Doctor in Love (2).

BAINBRIDGE, J. S., Gaumont, West Hartlepool: The Last Days of Pompeii. **Baker, G.**, Gaumont, Manchester: Solomon and Sheba. Can-Can. The Entertainer. South Pacific (4). **Baker, P. H.**, Odeon, Portsmouth: The Entertainer. **Baldwin, J.**, Plaza, Wombwell: Press publicity. **Barker, F.**, Odeon, Burnley: Doctor in Love. **Barr, R. E.**, Astoria, Glasgow: Doctor in Love. **Barton, E. D.**, Odeon, Bath: South Pacific. **Barnes, E.**, Gaumont, Crewe: The Last Days of Pompeii. **Baxter, F.**, Gaumont, Leicester: Five Branded Women. The Bellboy. In the Nick. Sons and Lovers (4). **Beacham, V.**, Odeon, Herne Bay: Around the World in 80 Days. **Bedford, H.**, Gaumont, Derby: Never Let Go. The Story of Ruth (2). **Bee, J.**, Odeon, Worcester: Crack in the Mirror. **Beetles, B. W.**, Odeon, Cheetham Hill: Crack in the Mirror. Never Let Go (2). **Bennett, R. W. G.**, Gaumont, Nottingham: Inherit the Wind. Suddenly Last Summer (2). **Bennett, G. E.**, Gaumont, Burslem: Run Silent, Run Deep. Carry on Nurse (2). **Bentley, G. R.**, Odeon, Llandudno: South Pacific. **Bigwood, G. F.**, Odeon, Weston-super-Mare: The Apartment. **Bird, T. W.**, Gaumont, Whitley Bay: Five Branded Women. The Last Days of Pompeii. The Challenge. The Story of Esther Costello (4). **Birne, H. C.**, New Victoria, Edinburgh: The Apartment. Can-Can (2). **Bish, H. S.**, Gaumont, Chippenham: Doctor in Love. Never Let Go (2). **Bishop, D. R.**, Playhouse, Guildford: The Lost World. **Blease, G. B.**, Odeon, Bolton: Make Mine Mink. **Booty, J. A.**, Odeon, Faversham: Wild River. Lords of the Forest. A Town Like Alice. The Savage Innocents (4). **Bowen, S. H.**, Odeon, Newport: The Savage Innocents. Make Mine Mink (2). **Bower, C. F.**, Gaumont, State Kilburn: Psycho. **Brader, P. J.**, Plaza, Govan: Goliath and the Barbarians. Peeping Tom (2). **Brannen, J. W.**, Odeon, Burnage: Crack in the Mirror. Never Let Go. Doctor in Love (2). **Brewis, T.**, Pavilion, Newcastle: The Chaplin Revue. **Brisenden, F. E.**, Gaumont, Dover: Public relations. Wuthering Heights. In the Nick (3). **Bromley, E.**, Gaumont, Oldham: Make Mine Mink. Doctor in Love. The Savage Innocents (3). **Brooker, W. E.**, Odeon, Dagenham: Piccadilly Third Stop. **Brooks, W. G.**, Ritz, Market Harborough: Children's club. Newsreel publicity, stage show, public relations (4). **Brown, J. A.**, Gaumont, Edinburgh: From the Terrace. The Apartment (2). **Browne, J. E.**, Odeon, Yeovil: Around the World in 80 Days. The Savage Innocents (2). **Brown, C. E.**, Gaumont, Preston: The Savage Innocents. Doctor in Love (2). **Browne, P. G.**, Odeon, Harlesden: Suddenly Last Summer. Let's Make Love (2).

COLLINGS, B. E., Rialto, Liverpool: South Pacific. **Cockburn, R. C.**, Odeon, Skipton: Doctor in Love. **Crisp, A. G.**, Odeon, Southend: Let's Make Love. **Crawshaw, R.**, Odeon, Taunton: The Bellboy. **Chapman, T. F.**, Metropole, Nottingham: Ocean's 11. **Clarke, D.**, Odeon, Derby: Kidnapped. **Crawford, W.**, Gaumont, Hamilton: Kidnapped. **Cross, P. A.**, Odeon, Shirley: Doctor in Love. **Carpenter, A. M.**, Odeon, Sutton Coldfield: Doctor in Love. **Conway, C. D.**, Odeon, Hereford: A Terrible Beauty. **Cooke, R. S.**, Odeon, Guernsey: The Apartment. **Clarke, L. R.**, Majestic, Staines: Theatre publicity. **Cox, G. A.**, Odeon, Chelmsford: Psycho. Sleeping Beauty. Theatre publicity. There

Was a Crooked Man (4). **Corcoran, N.**, A/M., Gaumont, Dalston: The Brides of Dracula. **Cornell, W. A.**, Odeon, Barnet: Suddenly Last Summer. Let's Make Love (2). **Cook, W.**, Grange, Dagenham: The Brides of Dracula. **Clark, C.**, Odeon, Scotstoun: Doctor in Love. **Cane, P.**, A/M., Odeon, Southsea: The Apartment. There Was a Crooked Man (2). **Crane, G. V.**, Odeon, Norwich: The Brides of Dracula. There Was a Crooked Man (2). **Chantrey, G. M.**, Odeon, Glasgow: Inherit the Wind. The Unforgiven (2). **Close, C. C.**, Gaumont, Bristol: The Apartment. From the Terrace. The Unforgiven. Suddenly Last Summer (4). **Cowdick, H. J.**, St. Georges, York: The Challenge. Drum Crazy (2). **Crawley, V. A. H.**, Odeon, Sevenoaks: The Story of Ruth. Kidnapped. From the Terrace. Psycho (4). **Carey, D. P.**, Odeon, Portsmouth: Piccadilly Third Stop. **Cooke, W.**, Odeon, Kettering: Psycho. **Curry, J.**, Gaumont, South Shields: The Challenge. The Last Days of Pompeii (2). **Counsel, R.**, Odeon, Uxbridge: Around the World in 80 Days. **Cashier, E. W.**, Gaumont, Balham: The Brides of Dracula. **Cheepen, M.**, Astoria, Old Kent Road: The Brides of Dracula. **Chambers, P. E. G.**, Odeon, Wimbledon: Psycho. From the Terrace. Inherit the Wind (3). **Cranfield, G. W.**, Odeon, Oldham: Kidnapped. In the Nick. Five Branded Women (3).

DAVIDS, A., Gaumont, Worcester: Never Let Go. The Unforgiven (2). **Davies, C. L.**, Odeon, Dunstall: Doctor in Love. **Davis, P.**, Odeon, Harlow: Make Mine Mink. **Davies, W.**, Empire, Glossop: School for Scoundrels. Let's Get Married (2). **Davies, A. F.**, R/M., Walpole, Ealing: Suddenly Last Summer. **Dawson, A. E.**, Empire, Darlington: Public relations. **Dawson, G. V.**, Odeon, Worthing: There Was a Crooked Man. **Deacon, V. H.**, Gaumont, Coventry: The Story of Ruth. **Denn, D. F.**, Gaumont, Smethwick: Press publicity. Theatre publicity. Three Ring Circus. Crack in the Mirror (4). **Dene, T.**, Odeon, Croydon: Psycho. **Dickinson, J. F. C.**, Odeon, Rochdale: Make Mine Mink. **Dilks, G.**, A/M., Gaumont, Leicester: The Last Days of Pompeii. **Ditcham, C. T.**, Odeon, Kingston: One Foot in Hell. **Donaldson, A. M.**, Odeon, Greenock: Make Mine Mink. The Savage Innocents (2). **Donkin, W. T.**, Odeon, Motherwell: The Unforgiven. **Doveton, J. D. H.**, Gaumont, Swindon: South Pacific. **Downes, R. H.**, Gaumont, Birkenhead: Sons and Lovers. Kidnapped (2). **Dracott, C. H.**, Odeon, Liverpool: From the Terrace. The Unforgiven (2). **Dunbar, R. A.**, Academy, Brighton: Doctor in Love.

EASTER, B., Odeon, Corby: Hell is a City. Conspiracy of Hearts. Public relations (3). **Evans, R. T.**, Gaumont, Shepherds Bush: Psycho. Suddenly Last Summer (2). **Edmondson, K. D.**, Odeon, Chester: Crack in the Mirror.

FELLMAN, F. J., Odeon, Brixton: Suddenly Last Summer. **Fletcher, K. C.**, Odeon, Horsham: Doctor in Love. **Finnis, H.**, Gaumont, Allerton: Never Let Go. **Freedman, L.**, Odeon, Perry Barr: Doctor in Love. **Frewin, G. D.**, Gaumont, Rochester: The Last Days of Pompeii. **Fairs, H. R.**, Empire, Aldershot: Psycho. **Fricke, C.**, Alexandra, Aldershot: The Brides of Dracula. **Fallowfield, H.**, Gaumont, Rayners Lane: The Brides of Dracula. Piccadilly Third Stop. **Firman, S. A.**, Odeon, Hatfield: The Savage Innocents. Two-Way Stretch. Please Turn Over. Sons and Lovers. Theatre publicity. Children's club (6). **Fall, D. P.**, Gaumont, North Shields: Never Let Go. Doctor in Love (2). **Fray, R. W.**, Public relations. Brains Unlimited. Crack in the Mirror. Wild River (4). **Francis, D.**, Odeon, Westbourne Grove: Suddenly Last Summer. Let's Make Love (2). **Francis, M. B.**, Gaumont, Southall: The Brides of Dracula. One Foot in Hell (2). **Farmer, R.**, Gaumont, St. Albans: Piccadilly Third Stop. **Fletcher, K. C.**, Odeon, Horsham: Psycho.

GASPER, K. J., Odeon, Hornchurch: Suddenly Last Summer. **Gaukrodger, J.**, Odeon, Rotherham: The Unforgiven. Make Mine Mink (2). **Gent, H.**, Hippodrome, Liverpool: The Savage Innocents. **Ghisletta, A. M.**, Odeon, Penge: Psycho. **Ghisletta, E.**, Odeon, Well Hall: Psycho. **Gibson, J.**, Parade, Dennistoun: Doctor in Love. The Savage Innocents (2). **Gilchrist, B.**, Gaumont, Carlisle: Make Mine

Mink. Girdler, R. C., Dominion, Hounslow: The Brides of Dracula. Suddenly Last Summer (2). **Goldthorpe, B.**, Odeon, Stockport: Our Man in Havana. **Gompertz, F. H.**, Gaumont, Southsea: Anna of Brooklyn. **Goodman, J. J.**, Gaumont, Wood Green: Suddenly Last Summer. **Goodman, R. E.**, Odeon, Cleveleys: Doctor in Love. **Gordon, R. E.**, Odeon, Llanelly: The Savage Innocents. The Mountain Road (2). **Goss, R. P.**, Gaumont, Chorlton: School for Scoundrels. **Goss, R. P.**, Gaumont, sessions of a Counterspy (3). **Gow, J. E.**, A M., Gaumont, Wolverhampton: The Chaplin Revue. **Graves, L. W.**, Odeon, Lowestoft: There Was a Crooked Man. **Greaves, W. L.**, Odeon, Dudley: Lords of the Forest. Brains Unlimited. Sons and Lovers (3). **Green, G. J.**, Odeon, Walsley: Around the World in 80 Days. **Green, J.**, West End, Birmingham: Psycho. Public relations. **Greenwood, C.**, Odeon, Can-Can (4). **Greenwood, C.**, Odeon, Lancaster: Theatre publicity. **Gurr, C. W.**, Odeon, Barnet: Press publicity. Inherit the Wind (2).

HAGGART, G., Carlton, Glasgow: Doctor in Love. Beyond the Curtain. Doctor in Love. Never Let Go (4). **Haigh, D.**, Palace, Heckmondwike: Let's Get Married. Sink the Bismarck! (2). **Hague, E. D.**, Odeon, Birmingham: Suddenly Last Summer. **Hall, H.**, Cavendish, Derby: Hound Dog Men. Cone of Silence (2). **Hall, W. A. C.**, Capitol, Cardiff: The Unforgiven. From the Terrace (2). **Hardy, D.**, Odeon, Lincoln: Make Mine Mink. **Hansen, L. H.**, Gaumont, Weston-super-Mare: South Pacific. **Harrington, A. M.**, Gaumont, Dagenham: Psycho. **Harris, J.**, Gaumont, Wibleton: The Gallant Hours. Around the World in 80 Days (2). **Harvey, I.**, Odeon, South Shields: Never Let Go. **Head, M. J.**, R/M., Regal Coventry: Drum Crazy. Make Mine Mink (2). **Harvey, I. B.**, Odeon, Colindale: The Lost World. **Henslowood, R. H.**, Gaumont, Taunton: The Savage Innocents. **Hellawell, R.**, Empire, Whitley: Solomon and Sheba. Hercules Unchained. Dentist in the Chair. Light Up the Sky. Samson and Delilah. In the Nick (6). **Higgins, H. R.**, Gaumont, Burton: Sons and Lovers. **Higham, C. G.**, Astoria, Finsbury Park: The Last World. **Hockings, K. J.**, Odeon, St. Austell: Psycho. **Hobart, S. J.**, Odeon, East Dulwich: Psycho. From the Terrace. Inherit the Wind (3). **Holman, L. F.**, Regal, Streatham: Newsreel publicity. **Honeyman, R. G.**, Odeon, Ayr: The Unforgiven. **Hosier, F. R.**, Odeon, Bristol: The Gallant Hours. **Hoves, G. A.**, Gaumont, Salisbury: The Last Days of Pompeii. Sons and Lovers. The Gallant Hours (3). **Hubball, H.**, Odeon, St. Albans: Psycho. Public relations (2). **Hunter, C.**, Odeon, Warrington: Theatre publicity. The Savage Innocents. Doctor in Love (3). **Hurry, E. C.**, Regal, Edmonton: Stage show. **Hurst, D. J.**, Plaza, Fitzwilliam: Children's club. Tommy the Toreador. Expresso Bongo (3). **Hurt, G. W.**, Gaumont, Finchley: Suddenly Last Summer. Let's Make Love (2). **Hutchings, D.**, Odeon, Plymouth: In the Nick.

INGLEDEW, A. G., Odeon, North Finchley: The Brides of Dracula. The Lost World (2). **Ingram, W.**, Gaumont, Glasgow: Can-Can.

JEFFERIES, A. F. G., Odeon, Whitton: Children's club. **Jones, N. L.**, Odeon, Birmingham: Inherit the Wind. From the Terrace (2). **Jackson, F. E.**, Gaumont, Princes Park: Never Let Go. Public relations. Crack in the Mirror. Children's club (4). **Jenkins, J. R.**, Picture House, Leicester: Jazz on a Summer's Day. Doctor in Love (2). **Jones, D. E.**, Gaumont, Chester: South Pacific. **Jones, D. E.**, Odeon, Port Talbot: The Savage Innocents. Public relations (2).

KYLE, W. G., Odeon, Bury: In the Nick. Doctor in Love (2). **Kanter, C.**, Odeon, Epsom: Doctor in Love. From the Terrace. **Jessy, Psycho** (4). **Kelly, P. N.**, Odeon, Whalley Range: Never Let Go. Doctor in Love. Crack in the Mirror (3). **Kim, D. G.**, Gaumont, Norwich: Solomon and Sheba. **Kendall, B.**, Gaumont, State Kilburn: Suddenly Last Summer. **Knee, M. A.**, ABC, Handsworth: Newsreel publicity. Hell is a City (2).

LLOYD, K. B., Gaumont, Southport: Suddenly Last Summer. From the Terrace (2). **Lane, G.**, Islington: The Apartment. **Lines, A.**, Coventry: Visit to a Small Planet. **Love, P.**, Children's club. Press publicity. Let's Make Love (3). **Locke, R. J.**, Odeon, Kensal Rise: Let's Make Love. **Leivers, P. S.**, Odeon, Stouffville: Mine Mink. Toby Tyler (2). **Laing, A.**, Aylesbury: The Unforgiven. **LaHaye, E.**, East Ham: The Brides of Dracula. The Key Stop. Three-Ten to Yuma. The Key



PROJECTOMATIC

means faultless presentation AUTOMATICALLY

G.B.-KALEE WOODGER ROAD SHEPHERDS BUSH LONDON W.12

Bootle: Doctor in Love **Lockyer**,
 n. Stafford: In the Nick. **Lloyd. T. L.**,
 Wednesbury: Doctor in Love. **Levinson**,
 umont, Hendon: The Lost World. **Lucas**,
 ont. Southampton: Suddenly Last Summer,
 R. Inherit the Wind (3). **Learnmonth, W.**,
 Side: Make Mine Mink, The Savage
 Graft. **Lowe, D. P.**, Gaumont, Ipswich:
 Inn. Days of Pompeii, Sons and Lovers,
 The. Fighting Men (3). **Letts, S. B.**, Regal,
 The. Sleeping Beauty. **Lendrum, E. P. M.**,
 Coln. Longbourne: Press publicity, Never Let Go,
 Ode. Miller Story, Doctor in Love, Around
 The. in 80 Days (5). **Longley, J. N.**, Empress,
 the W. field: Kidnapped, Lil Abner.

MALYON, K., Casino, Liverpool: In the Nick, Never Let a Terrible Beauty Go (3). **Marsh, F. R.**, Let a Terrible Beauty Go (3). **Martin, L. A.**, Odeon, London: Doctor in Love. **Martin, L. A.**, Gaumont, Romford: Brides of Dracula. **Martin, S. D.**, Gaumont, Hawick: Doctor in Love, Crack in the Mirror (2). **Matthews, H. O. P.**, Odeon, Falmouth: Suddenly Last Summer, The Seven Thieves, and Sheba (3). **Melver, R. C.**, Odeon, Ashford: Wild River, Never Let Go (2). **Mende, A. M.**, Odeon, Darlington: The Savage Innocents. **Meggison, C. P. W.**, A. M., Odeon, Blackpool: Make Mine Mink. **Mepsted, L. E.**, Odeon, Wealdstone: Piccadilly Third Stop. **Milborough, K.**, Odeon, South Norwood: Inherit the Wind, Children's club, Theatre publicity, Suddenly Last Summer (4). **Miller, R.**, Odeon, South Harrow: Let's Make Love. **Miller, R. E.**, Odeon, Aberdeen: The Chaplin Revue. In the Nick (2). **Millington, D. G.**, Miss, R/M., Odeon, Chesterfield: The Unforgiven. **Mills, P. J.**, Gaumont, Liverpool: The Brides of Dracula, The Gallant Hours, The Last Days of Pompeii, The Lost World (4). **Mitchell, G. W.**, La Scala, Clyde Bank: Follow a Star. **Moar, S.**, Odeon, Crosby: The Savage Innocents, Toby Tyler, Doctor in Love, Never Let Go (4). **Mole, F. B. W.**, Odeon, Warley: Doctor in Love, Children's club, The Indian Fighter, Never Let Go (4). **Monaghan, O.**, Gaumont, Ibrox: The Savage Innocents, Doctor in Love, Crack in the Mirror (3). **Moncur, J. B.**, Odeon, Barrow: Make Mine Mink, Never Let Go (2). **Money Penny, L. A. L.**, Odeon, Jersey: South Pacific, From the Terrace. **Montieth, S. C.**, Odeon, Anniesland: Doctor in Love, Oklahoma Territory. The Savage Innocents (2). **Moore, D.**, Odeon, Bridgewater: Around the World in 80 Days, Theatre publicity, Toby Tyler (3). **Moore, G.**, Gaumont, Barnsley: Kidnapped. **Moorse, M. S.**, Gaumont, Doncaster: The Unforgiven, The Savage Innocents (2). **Moss, F. I. D.**, Cineraam, Perth: Operation Bullshine. **Moyes, J. B.**, Odeon, Swiss Cottage: Inherit the Wind. **Mutch, A. M.**, Gaumont, Greenock: South Pacific. **Murray, S.**, Odeon, Accrington: Never Let Go. **Murrey, D.**, Regent, Brighton: Suddenly Last Summer. **Murray, W. S.**, Crack in the Mirror, Cone of Silence, The Golden Disc, The League of Gentlemen (4). **Murray, H.**, Gaumont, Sheffield: The Unforgiven, From the Terrace, Make Mine Mink, Who Was That Lady? Suddenly Last Summer (5).

PRYOR, W. E., Odeon, Aberdeen: Wild River, The High Powered Rifle, The Unforgiven (3). **Phillips, T.**, Odeon, Luton: Psycho, Theatre publicity (2). **Phillips, N. L.**, Odeon, Bedminster: Toby Tyler, Children's Club, The Savage Innocents (3). **Pitman, S. T.**, Gaumont, Frome: The Story of Esther Costello, The Challenge, Doctor in Love, A Woman Like Span (4). **Prescott, C.**, Odeon, Bury: Make Mine Mink. **Perkins, S. E.**, Regal, Farnham: The King and I, Kidnapped, Doctor in Love, Man of the Moment, The League of Gentlemen, Sands of the Desert (6). **Page, L.**, Odeon, Leicester: The Unforgotten, The Story of Ruth, Never Let Go (3). **Parnham, S. E.**, Odeon, Alfreton: Doctor in Love, Public Relations, The Savage Innocents, The Unforgotten, Never Let Go, Toby Tyler, The Story of Ruth (5). **Pearce, F. W. R.**, Gaumont, Trowbridge: Doctor in Love, Never Let Go (2). **Pearce, J. C.**, Gaumont, Chatham: Sons and the Bellboy, Tarzan the Magnificent (3). **Pearce, F.**, Gaumont, Redditch: Theatre publicity, Days of Pompeii (2). **Pearce, H. W.**, Odeon, Boston: Make Mine Mink, Doctor in Love (2). **Pearson, D. H.**, Odeon, Dudley: Crack in the Mirror. **Parsons, M. J.**, Villa Cross, Handsworth: Make Mine Mink, A Touch of Larceny, Wedding Time, The Golden Disc, Doctor in Love, Doctor in Love (6). **Poole, L.**, Odeon, Chingford: Doctor in Love. **Parrott, R.**, Odeon, Doncaster: Make Mine Mink. **Putsman, L.**, Gaumont, Birmingham: The Gallant Hours, The Last Days of Pompeii (2).

RALPH T. E.. Gaumont, Richmond: One Foot in
The Lost World (2). **Roberts, R. B.**, Odeon,
Inherit the Wind. **Raistrick, R.**, Odeon,
The Chaplin Revue. **Roberts, C. W.**,
Wrexham: Toby Tyler. **Rogers, H. O.**,
Bishop Auckland: Doctor in Love. **Robert-**
H. A., Gaumont, Bromley: Doctor in Love.
ten-Reed, C. H., The Savage Innocents. **Reid,**
Odeon, Manchester: The Unforgiven, From
Terrace (2). Ryder, D. W., Plaza, Camden
It Started in Naples, Piccadilly Third Stop,
Foot in Hell, The Brides of Dracula (4).

Ramsay, S., Gaumont, Leeds: *The Brides of Dracula*, *The Unforgiven*, *The Savage Innocents* (3). **Roberts, C. W.**, Odeon, Wrexham: *Kidnapped*. **Roles, M. F.**, Seamore, Glasgow: *Confessions of a Counterspy*, *All the Fine Young Cannibals*, *Five Branded Women*, *School for Scoundrels* (4). **Robinson, F. J.**, Gaumont, Chatham: *The Last Days of Pompeii*. **Robdrup, S.**, Gaumont, Darlington: *The Last Days of Pompeii*, *Sons and Lovers*, *The Chaplin Revue* (3). **Reay, F.**, Odeon, Sunderland: *The Unforgiven*, *There Was a Crooked Man* (2). **Raistrick, R.**, Odeon, Sheffield: *Inherit the Wind*. **Roberts, R. B.**, Odeon, Watford: *Suddenly Last Summer*, *Our Man in Havana* (2). **Rowling, E. K.**, Odeon, Guildford: *Psycho*. **Reid, D. G.**, Odeon, Manchester: *The Story of Ruth*. **Rudd, R. J.**, Grange, Kilburn: *The Brides of Dracula*.

SHEPPERSON, K. C., Ritz, Matlock: Conspiracy of Hearts. **Sharpe, G.**, A.M., Odeon, Burton: Never Let Go. **Short, T. D.**, Rialto, Southampton: Wild River. **Sparrow, D. G.**, Ritz, Southend-on-Sea: The Last Days of Pompeii, The Great St. Louis Bank Robbery, Psycho (3). **Smith, K.**, New Cinerama, Glasgow: Make Mine Mink. **Symmons, B. E.**, Odeon, Harrogate: The Savage Innocents. **Shatwell, H. V.**, Gaumont, Halifax: South Pacific. **Saxton, W.**, Odeon, Chesterfield: The Story of Ruth. **Sanders, J. V.**, Odeon, Morecambe: The Unforgiven. **Smith, E. J.**, Gaumont, Putney: Doctor in Love. **Stokes, A. F.**, Gaumont, Leyton: Psycho. **Sherwood, W.**, Hippodrome, Colchester: Confessions of a Counterspy, Where the River Bends (2). **Sharpe, G.**, Derby, Cavendish: Drum Crazy. **Spurs, R. D.**, Odeon, Byker: Make Mine Mink. **Serrell, R.**, Gaumont, Chesterfield: South Pacific. **Salter, F. W.**, Gaumont, Rosehill: The Gallant Hours, The Brides of Dracula (2). **Slatter, A. E.**, Regal, West Norwood: Public relations. **Smith, J. L.**, Odeon, Loughborough: Doctor in Love. **Shelton, D. C.**, Odeon, Camberley: Follow that Horse! **Skinner, J.**, Regent, Edinburgh: The Savage Innocents, Doctor in Love (2). **Smith, A. V.**, Odeon, Becontree: Goliath, Dentist in the Chair, The Nun's Story (3). **Skellon, P. E.**, Odeon, Spalding: Who Was That Lady? Make Mine Mink (2). **Sparks, M. J.**, Gaumont, Stoke: The Rise and Fall of Legs Diamond, The Defiant Ones, Carry on Teacher, Wild River (4). **Simpson, A.**, Gaumont, Ayr: The Challenge, The House of Intrigue (2). **Sones, S. R.**, Gaumont, Walsall: Make Mine Mink, Never Let Go (2). **Smith, K.**, New Cinerama, Glasgow: The Savage Innocents. **Seals, E. S.**, Odeon, Woking: Doctor in Love, The Brides of Dracula, Newsreel publicity (3). **Salter, F. W.**, Gaumont, Rosehill: One Foot in Hell, The Lost World (2). **Stephens, M. A.**, Gaumont, Upminster: The Nun's Story. **Spriggs, B. S.**, Gaumont, Peckham: Doctor in Love. **Saunders, H.**, Odeon, Prestwich: Doctor in Love, Never Let Go, Toby Tyler (3). **Scardiffeld, J. A.**, Odeon, Dover: Crack in the Mirror, Peyton Place, Wild River, Toby Tyler (4). **Searchfield, L. B.**, Gaumont, Holloway: Psycho. **Saunders, J.**, Odeon, Manchester: The Apartment. **Smith, J. L.**, Odeon, Loughborough: The Story of Ruth, Make Mine Mink (2). **Selwyn, H.**, Gaumont, Stratford: Piccadilly Third Stop. **Sherwood, W.**, Hippodrome, Colchester: The Heat of the Summer, The Gallant Hours (2). **Symonds, J. M.**, Gaumont, Kingsbury: Children's club, Psycho, Suddenly Last Summer (3). **Silander, H.**, Gaumont, Reading: The Chaplin Revue. **Sheppard, H. P.**, Regal, Colchester: South Pacific. **Sweeney, G.**, Odeon, Deptford: Suddenly Last Summer, Psycho, Inherit the Wind (3). **Short, T. D.**, Rialto, Southampton: Kidnapped.

TRIBE, C. J., A/M., Commodore, Hammersmith: School for Scoundrels, May Wedding, Let's Get Married, Theatre publicity, The Rise and Fall of Legs Diamond (5). **Thornton, P. J.,** Gaumont, Northampton: South Pacific. **Martin-Taylor, E.,** Odeon, Hinckley: In the Nick. **Tennant, R.,** Alhambra, Barnsley: The Last Days of Pompeii. **Thorne, J. H.,** Odeon, Southgate: The Royal Ballet. **Taylor, G. W.,** Odeon, Acton: Let's Make Love. **Taylor, R.,** Regent, Brighton: Suddenly Last Summer. **Tull, W. J.,** Odeon, Lewes: Lords of the Forest, Doctor in Love (2). **Toole, T.,** Odeon, Blackheath: The Mountain Road, Confessions of a Counterspy (2). **Trezise, M.,** Gaumont, Stroud: Never Let Go, Make Mine Mink, Doctor in Love (3). **Thynne, R.,** Odeon, Kemp Town: Sons and Lovers, Follow That Horse! Doctor in Love, Never Let Go (4). **Turner, J. C.,** Gaumont, Chichester: Inherit the Wind. **Thornton, A.,** Odeon, Burton: Sergeant Rutledge, Crack in the Mirror (2). **Tucker, J.,** Odeon, Weymouth: A Woman Like Satan, In the Nick (2). **Thorburn, W.,** The Cinema, Wislaw: Conspiracy of Hearts, Toby Tyler (2). **Trapp, J. H.,** Gaumont, Alloa: The Savage Innocents. **Thurman, F. O.,** Mechanics, Nottingham: The Gallant Hours On the Beach, Sink the Bismarck! The Chaplin Revue (4). **Taylor, R.,** Regent, Brighton: Jazz on a Summer's Day. **Tompkins, B.,** Odeon, Mile End, Inherit the Wind, Psycho (2). **Todd, R.,** Odeon, Blackpool: Never Let Go, There Was a Crooked Man (2). **Taprell, D.,** Gaumont, Hammersmith: The Apartment, Psycho, Toby Tyler (3). **Tennant, R.,** Alhambra, Barnsley: Toby Tyler. **Taylor, R.,** Regent, Brighton: Theatre publicity. **Martin-Taylor, E.,** Odeon, Hinckley: Sons and Lovers.

'Kine.'—MGM £600 Contest

TORTOISES SPELT OUT THE TITLE

A FINE campaign for "The Gazebo" comes from **L. Grou**, of the Regal, Woolwich. He found a genuine "Gazebo" attributed to Sir Christopher Wren and located within easy reach of the theatre. This discovery prompted a 6-in. four-colour photograph, plus editorial, in the *Kentish Independent*. A contest was also held, inviting local persons to pinpoint the exact position of "The Gazebo" on a map.

Placed on the front-of-house along with competition details was a wire-covered table on which were nine tortoises, each having a letter of the title on its shell. This gimmick created a lot of interest as citizens stopped, waiting to see them in the order to spell the title.

The Woolwich Pigeon Club organised a pigeon race from Weymouth to Woolwich with a silver cup offered as the prize. Manager Grou was on holiday in Weymouth during play-date and, not missing a trick, sent holiday greetings to his staff via one of the pigeons. This was covered by the press in the area.

Celebrities

Several pigeon celebrities were also discovered, and another press story resulted.

Miscellaneous items were put into operation and an excellent coverage was achieved with the help of assistant manageress **Miss A. Hartley.**

J. Edmundson arranged a gala premiere for "The Last Voyage" at the Ritz, Bradford. He invited the Lord Mayor, civic officials and local Naval representatives to attend the opening night, where they found a Guard of Honour mounted by the Bradford Sea Cadets. The front-of-house and foyer featured displays to convey a nautical atmosphere.

The Northern Boat Show also provided a good site for publicity, and a manufacturer loaned a speedboat for a theatre presentation that also included nearly 150 model boats and miscellaneous nautical gear.

A large mural was printed by the art school and floodlit with specially installed lighting.

A nautical display of model ships, flags and equipment was utilised by assistant manager **C. Jones** for "The Last Voyage" at the Regal, Harrogate.

More Credits

" Please Don't Eat the Daisies ":—A. Burness, Crown, Ladywood; J. B. Russell, Odeon, Dundee, George Clark, Majestic, Benwell.

"The Day They Robbed the Bank of England":—George Newman, Capitol, Leith; S. E. Perkins, Regal, Farnham; S. E. Parnham, Odeon, Alfreton; L. M. Affolter, Odeon, Crewe; E. Bromley, Gaumont, Oldham; G. B. Blease, Odeon, Bolton; J. F. C. Dickinson, Odeon, Rochdale; S. G. Allan, Roxy, Glasgow.

"The Wreck of the Mary Deare":—T. Edwards, Victory, Liverpool.

"The Gazebo":—W. S. Carter, Picture House, Doncaster; A. R. Faulds, Regal, Kilmarnock; H. T. Bolton, Palace, Eltham.

"The Last Voyage": L. H. Pigg, Haymarket, Newcastle-upon-Tyne; R. W. Hodder, Capitol, Forest Hill; B. Thompson, Tower, West Bromwich; A. W. Seddon, Ritz, Barnsley; R. P. Goss, Gaumont, Chorlton; W. T. Wyatt, Ritz, Edware.

"All The Fine Young Cannibals":—H. Silander, Gaumont, Reading; H. N. Minnick, Gaumont, Sunderland.

"The Adventures of Huckleberry Finn": H. I. Walker, Playhouse, Colchester; G. Williams, Regent, Chatham; A. McCarthy, Ritz, Haringay; H. T. Bolton, Palace, Eltham; L. Key, ABC, Scunthorpe; R. M. Alner, Whitehadies, Bristol; N. Mathews, Ritz, Leyton; R. W. Parker, Savoy, Exeter.

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT ... 9d. per word
SITUATIONS WANTED ... 4d. " "
FINANCIAL ... 1/- " "
FOR SALE & WANTED ... 1/- " "
MISCELLANEOUS ... 1/- " "
Caps 2d. per word extra. Box No. 1/- extra.

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
Telephone: TEMple Bar 2468, Ext. 271

Please note that we cannot be held responsible for any mistakes arising from advertisements accepted over the telephone.

YOU MAY REPLY IN CONFIDENCE TO BOX NUMBERS

To prevent a reply to a box number reaching someone for whom it is not intended, readers may use the following service:

Enclose your sealed reply in another envelope addressed to the Advertisement Manager, and add a list of individuals or companies to whom your letter should not be forwarded. If the box number holder is on the list, your letter will be destroyed.

Please note, under no circumstances can we divulge the names and addresses of box number holders.

SITUATIONS VACANT

SECOND Projectionist required. Good Third considered. — Apply, Manager, Chequers Cinema, St. Albans. 53529.

ASSISTANT Manager, Kent cinema, 20 minutes Victoria; good prospects with expanding independent for keen, young enthusiast. Full parties. to L., Box 781, Kinematograph Weekly.

BBC Television requires Assistant Film Librarian at Ealing, to be responsible to Film Librarian for day-to-day supervision of Film Library and for liaison with other departments and external organisations making use of BBC film material. Required to deputise for Film Librarian in his absence. Knowledge of film library procedure, ability to select film material for permanent retention as stock shots and ability to control staff essential. Applicants should be experienced in handling 35 and 16mm film and editing equipment. Salary £935 (possibly higher if qualifications exceptional) rising by five annual increments to £1,185 max. p.a. Requests for application forms (enclosing addressed envelope and quoting reference 60.G.583 K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

SMALL independent, London, requires Chief Operator, or good Second. J., Box 779, Kinematograph Weekly.

CINEMA projectionist for South Devon. A keen, ambitious operator required for small cinema; accommodation obtainable by the sea; open evenings only; Kalee and W.E.; permanent. Job for wife if required. Interview London or write full particulars to: Manager, Scala Cinema, Dawlish, S. Devon.

CINEMAS

SUITABLE FOR COMMERCIAL DEVELOPMENT

If you are considering disposing of your Cinema for purposes other than entertainment consult us in the first instance. Our long experience in selling properties for development purposes will ensure the HIGHEST PRICE.

RECENT CINEMA SALES FOR COMMERCIAL DEVELOPMENT EXCEED £1,000,000

HARRIS & GILLOW

ESTATE AGENTS AND SURVEYORS

Specialising in the Sale and Valuation of
Cinemas, Theatres and other Entertainment Properties.

93 & 95 Wardour Street, London, W.1.

GERard 2504

SITUATIONS VACANT (contd.)

EXPERIENCED electrician required, preferably with theatre/cinema experience, knowledge of motor control equipments circuitry. For maintenance and general installation work, including erection of stage equipments.—N., Box 783, Kinematograph Weekly.

CINEMA Manager. Is there a chief operator who thinks he would make a good manager? Or a live manager with operating knowledge. An opportunity is open in a busy small modern hall in central North London.—Full details to W. Martin and Co., 7, Mallow Street, London, E.C.1. Telephone Clerkenwell 5215.

SECOND Projectionist required. Palace Cinema, Letchworth, Hertfordshire.

SITUATIONS WANTED

CHIEF Projectionist, 20 years' exp., seeks post; anywhere considered. H., Box 778, Kinematograph Weekly.

WANTED

WANTED. 4-1,000 watt Dimmers, with or without connecting bar. K., Box 780, Kinematograph Weekly.

WANTED. 1 Simplex Film Rewinder, in good condition. M., Box 782, Kinematograph Weekly.

WANTED. Pair of high-quality 2½in 76mm lenses. Details to Regal, Shanklin, I.W.

"KINE STUDIO REVIEW"

is published six times a year, and presents a comprehensive survey of British studios, production and technical developments.

"KINE SALES & CATERING REVIEW"

is published six times a year, and covers all aspects of refreshment sales and cinema catering services.

"THE IDEAL KINEMA"

is the monthly architectural and technical guide to the latest activities in cinema design, decoration, theatre equipment and projection practice.

Editorial Department:
189 HIGH HOLBORN
LONDON · W.C.1
Telephone: CHAncery 3344

Advertisement Department:
96 LONG ACRE
LONDON · W.C.2
Telephone: TEMple Bar 2468

*Displays
of exceptional
finish & distinction*

COLTMAN'S

FOR

FRAMES
STILL and POSTER

BACKGROUNDS
CASES & CABINETS

CATEGORY BOARDS
SEAT INDICATORS
INTERCHANGEABLE
LETTER BOARDS

Outright Sale or fully
maintained and serviced at
low inclusive weekly charge

COLTMAN'S
FAIRFIELD WORKS
HOUNSLOW 3265-6

for
ALL TYPES OF
TIP-UP CHAIRS
CARPETS, CURTAINS
& RENOVATIONS

Contact the actual Manufacturers—
H. LAZARUS & SON Ltd.
49-51 CURTAIN ROAD
LONDON, E.C.2

WHY pay fancy prices! Complete post war sound and projection equipment for only £375, comprising ROSS GC projector, modern pedestal stands, RCA LG 220E sound system with dual amplifiers and full range speaker system, ROSS model D 12" mirror arc lamps, pair of lenses to choice of sizes. It is worth running on that worn out old jukebox. In stock and waiting for you.

C.W.O. only, refunded if goods returned within 14 days of receipt.
R. SANKEY, REGAL, ATHERSTONE, WARWICKS
Tel.: Atherstone 2220/3210-3202

VALUERS
to the
MOTION
PICTURE
INDUSTRY

GODDARD & SMITH

22 KING STREET
ST. JAMES'S
LONDON, S.W.1
WHL 2721 (20 lines)